"As it is Written":

Judaic Treasures from the Thomas Fisher Rare Book Library.

Exhibition and catalogue by Barry Dov Walfish.

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Thomas Fisher Rare Book Library, University of Toronto

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Preface

This exhibition, expertly and insightfully curated by Judaica and Hebraica specialist Barry Walfish, brings together for the first time some of the remarkable Judaic treasures held by the Thomas Fisher Rare Book Library. The items on display reveal many facets of Jewish life and culture ranging in time from the tenth to the twenty-first centuries. Much of this material has never previously been on exhibit, and we are particularly pleased to have an opportunity to showcase a number of unique and important books and manuscripts from the Friedberg collection. This year, 2015, marks the twentieth anniversary of the first donation by Albert and Nancy Friedberg to the Fisher Library. Close to a third of the items on display are drawn from the Friedberg collection.

In his introduction Barry has described some of the Fisher Library's collections devoted to Judaica from which the material on display is drawn. Supplementing these focused subject collections are other items scattered throughout the general Fisher stacks, which add significant content and context to the whole and demonstrate once again the depth and breadth of the Fisher's holdings. Two examples will illustrate the richness of the Fisher's general holdings and their many interconnections with the Judaica collections. The Walsh Philosophy Collection contains a very rare 1657 edition of a work by Thomas Aquinas, with a Hebrew translation provided by Jewish apostates in Rome. Printed ephemera and graphic material have been a focus of collecting in the last decade or so, and postcards are important on both counts. We were fortunate recently to acquire an album of now very scarce postcards documenting pre-Second World War European synagogues, many of which were afterwards destroyed.

Barry has done a remarkable job of bringing this material to light, for a general audience who may not have much previous knowledge of Judaica, as well as for those with a special interest in the subject. Some of the unique material on display, including many of the early Friedberg manuscripts and the entire Schneid collection, has been digitized by the Library and is freely available on the web. I hope that this exhibition and catalogue will reach new audiences around the world who will be made aware of the rich research potential of these collections. In his introduction Barry has outlined the growth of the Judaica holdings over the past several decades. We hope that this exhibition will bring these scarce and important works to the attention of a wider public and look forward to the continued growth and expansion of the Fisher Library's holdings in this important area of humanistic scholarship.

Anne Dondertman
Director, Fisher Library

"As it is Written": Judaic Treasures from the Thomas Fisher Rare Book Library

It is a pleasure to present this exhibition of Judaica to the University of Toronto community, the Jewish community of Toronto, and the broader communities of scholars and seekers the world over. The University of Toronto has taught Biblical Hebrew, the Bible, and the ancient Near East for over 150 years. However, an active interest in post-Biblical Judaism, Modern Hebrew language, and Jewish culture only began to be cultivated in the late 1960s with the establishment of a position in Medieval Jewish Literature and Intellectual History, which was held by Frank Ephraim Talmage from 1967 until his death in 1988. During his tenure and since, the Jewish Studies Program has grown and flourished, receiving a tremendous boost with the establishment of the Centre for Jewish Studies in 2008. The establishment of the Centre also benefited greatly the University of Toronto Libraries and its collections, providing funds for special purchases and for increased staffing. This exhibition would not have been possible without the support of the Centre, which is hereby gratefully acknowledged.

This exhibition is the first at the Fisher Library dedicated exclusively to Judaica. During the 1970s and 1980s, the University of Toronto Library's acquisition efforts were focused on the establishment of a solid collection of books and periodicals necessary for scholarly research. Little attention was given to the acquisition of rare Judaica. This situation changed in 1991, with my appointment as part-time Judaica librarian/curator at the Fisher Library where I have been able to devote time and attention to building up the Fisher's Judaica holdings. A major landmark was the generous donation of the Friedberg Collection by Toronto financier Albert Friedberg and his wife Nancy, in several instalments beginning in 1995, the most recent coming in 2012. This collection, with its important medieval manuscripts, incunabula, and early printed works of superior quality, put the Thomas Fisher Rare Book Library on the map as a major repository of rare Judaica. In the meantime, since the first Friedberg donation, the library has acquired several significant collections, such as the Price collection of Rabbinics, the Schneid Collection of Jewish Art, the Druck Collection of Kibbutz and Secular Haggadot, and the Bell Collection of Jewish Folk Music (donated by Toronto musician and student of Jewish folk music Naomi Bell). In addition we have been able to acquire many individual rare and significant items of Judaic interest to augment and enrich our Judaica holdings in a variety of areas as will be seen in in this exhibition.

The Friedberg Collection contains forty-five medieval manuscripts, many of them of extraordinary significance, a small collection of Genizah fragments, twenty-one incunabula, seventy-five percent of Constantinople imprints published before 1540, and many other rare and important works, including several unique items, unrecorded in bibliographical sources. Many of the rarest and most significant items in the collection are featured in this exhibition.

The Price Collection of Rabbinics came to the University of Toronto in 1996 from the estate of the late Toronto rabbi and scholar Abraham Price (1900-1994). Rabbi Price, who collected rare Hebraica for his scholarly work as well as for their intrinsic value, published several important works on Jewish law. His library is quite extensive, with special strengths in rabbinic responsa and talmudic commentaries.

The Schneid Collection of Jewish Art came to the Fisher Library in two instalments in 1999 and 2001 from the estate of artist and art historian Otto Schneid (1900-1974), who spent the last ten years of his life in Toronto. The collection is focused on Jewish art in the interwar period, a time when Schneid, who lived in various cities in Eastern Europe, including Vilna and Vienna, was gathering material from Jewish artists from all over Europe in preparation for writing a monograph on modern Jewish art. The collection contains correspondence between the artists and Schneid, autobiographical sketches of the artists, catalogues of exhibitions from the 1920s and 1930s as well as manuscript and typescript copies of Schneid's published and unpublished works on art history and other topics.

The Druck Collection of Kibbutz and Secular Haggadot contains over five hundred haggadot from the 1930s to the 1980s, mostly self-published by kibbutzim and secular organizations in Palestine/ Israel and the Diaspora. Passover is arguably the most popular Jewish holiday and the Haggadah the most frequently published work of Jewish liturgy. This collection bears witness to the creativity of Jews who, though they no longer believed in God or followed Jewish law, still felt connected to Jewish tradition and sought ways to make the old rituals meaningful to them in the new reality created in the twentieth century by the return of the Jewish people to Zion and the renewal of Jewish life stimulated by this momentous event. The bulk of the Druck Collection was assembled by Israeli lawyer and collector Arnold Druck, and was purchased from him in several lots over the past seven years.

This exhibition will take the visitor/reader on a tour through more than a thousand years of Jewish history and culture, featuring items from the Fisher Library's holdings. Needless to say, space limitations restricted what could be displayed and difficult decisions had to be made as to what to include. The material was selected and arranged topically to conform to the limits of the exhibition space, which consists of eight cases on the second floor and five more on the first. Within this space, the material is arranged thematically, focusing on particular areas of strength and on material which I hope will be of intrinsic interest to the visitor. The first three cases feature biblical, legal, and liturgical texts primarily from the manuscript holdings of the Friedberg Collection. Case 4 focuses on the transition from manuscript to print, with incunabula from four countries and several important Constantinople imprints on display. Case 5 focuses on the religious and intellectual life of Jews in the Early Modern period. The theme of Cases 6-7 is Jewish-Christian relations in Europe, illustrating the contrasting ways Christians related to Jews in the Early Modern period. Case 8 focuses on Jews on the margins, both sectarians and those living in exotic places.

The cases in the downstairs reading room, highlighted by the unique and magnificent Montefiore Album, feature items on the Holocaust and the Yishuv, the Jewish settlement in Palestine from the 1880s until the founding of the State of Israel in 1948, two areas of special interest which we have been cultivating actively in recent years. The Druck collection of Haggadot contains much material of interest in this regard. Also worth mentioning is a rich collection of material on Zionism and the Yishuv acquired from Mr. Druck in 2010.

Another important aspect of this unique exhibition is the focus on Canadiana. The broadsheet listing goods offered by the Jewish merchants Nathans and Hart is a precious treasure of early Canadiana, one of the first items printed in Canada, as well as clear evidence of a Jewish presence in Halifax almost from the time of its founding. Besides this and other Jewish-Canadian imprints, efforts were made to include items of local Canadian interest, or with Canadian connections (e.g., Bishop White's photographs of Chinese Jews) which may not be so well-known or have suffered from neglect in recent years and deserve wider recognition.

The final topic featured in this exhibition is Jewish art and the art of the Jewish book. A few examples from the Schneid Collection can be found on the walls of the Reading Room. There is a small but active community of artists and book designers and binders working in Israel and North America and I am very pleased to be able to introduce their work to a wider audience. It is fitting that this exhibition should end where it began, with the Bible. Almost all of the artwork displayed on the walls in the reading room is text-based and most of the pieces are biblical illustrations—to the Pentateuch, Psalms, Ruth, Esther, and Song of Songs. This is a clear indication of the strength of the hold that the Bible still has on the hearts and minds of the Jewish people.

Acknowledgements

I have been privileged to work at the University of Toronto Libraries for close to thirty-five years, twenty-four of them at the Fisher Library. Over these years my efforts to build up the Judaica holdings of the Robarts and Fisher Libraries have enjoyed the full support of my supervisors and colleagues, to whom I am very grateful. I would like to thank the former and present chief librarians, Carole Moore and Larry Alford and the former and present heads of the Collection Development Department, Michael Rosenstock, Sharon Brown, Graham Bradshaw, and Caitlin Tillman, and my colleagues in Collection Development for their support. I would also like to acknowledge the encouragement and support of past administrators of the Fisher Library, Richard Landon and Katherine Martyn, of blessed memory, as well as that of the present Director, Anne Dondertman, whose wisdom and good counsel have been a tremendous boon for me.

I would also like to thank David Stern, Benjamin Richler and David Sclar for their helpful comments and my colleagues at the Fisher Library, Philip Oldfield and Pearce Carefoote: Philip for his careful editing, and Pearce for all his help in shepherding this catalogue through the production process with a firm but gentle hand.

Finally, I would like to thank my spouse Adele Reinhartz for her steadfast love and support and for suggesting the title for this exhibition.

Barry Dov Walfish

Toronto December 2014

Genesis 24:67-25:12 from tenth-century Pentateuch (no. 3)

Medieval Jewish Religious Culture: Bible, Jewish Law, Liturgy

Cases 1-2

The Hebrew Bible and Associated Works

The Hebrew Bible is the foundational text of Judaism. It tells the story of the formation of the Jewish people, and provides the basis for Jewish law, prayer, ethics, and morality. The Hebrew Bible took shape over the course of hundreds of years during the first millennium BCE and was closed in the late Second Temple period, by the second century BCE. The library at Qumran, home of the Dead Sea community (2nd cent. BCE-1st cent. CE), contained hundreds of biblical manuscripts and manuscript fragments as well as dozens of extra-biblical texts. Very few biblical or other Hebrew manuscripts have survived from the first millennium CE, and these are almost all from the tenth century.

Originally biblical texts were written on scrolls, first on papyrus, then on parchment and later on paper, or even leather. Biblical texts, particularly the Torah (the Five Books of Moses), and the Book of Esther are still written on scrolls and are read regularly in the synagogue, the Torah, on Mondays and Thursdays, the Sabbath, the days marking each new month, and on festivals. The Book of Esther is read on the holiday of Purim (Adar 14), which celebrates the salvation of the Jewish people from destruction in Persia in the fifth century BCE.

The rules for writing Torah scrolls are very detailed and precise and their form has varied little over the centuries. What is believed to be the oldest complete Torah scroll was recently discovered in a library in Bologna. It dates from the late twelfth or early thirteenth century. Scrolls or fragments of the Torah from the Middle Ages are very rare, since once old and worn, they would be removed from circulation and buried. Displayed here are two Torah scrolls from the last three hundred years.

The Samaritans are an ancient sect whose origins are shrouded in mystery. According to the most popular theory they were formed from the remnants of the tribes of Israel that were left after the Assyrian invasion, and the peoples that migrated from elsewhere as part of the Assyrian population-transfer policy. They adopted local customs and religion, but insisted on Mount Gerizim near Shechem as the site of the sacred sanctuary rather than Jerusalem. Scholars now think that the split did not occur until the second century BCE. The Samaritans, who do not consider themselves Jews, still exist, living in two centres, Shechem (Nablus), on the West Bank, and Holon, Israel. Their population today numbers about 750, and therefore their future survival is anything but certain.

The Samaritan version of the pentateuchal text dates from the late Second Temple period. A pre-Samaritan harmonized text circulated alongside what became the Masoretic Text. It was given a Samaritan sectarian veneer in the second century BCE. It is now considered to be one of the important sources for the text-critical study of the Bible.

The Friedberg collection is rich in biblical manuscript codices as well as early printed editions. David Stern has elaborated a typology of medieval biblical manuscripts, dividing them into three main categories: masoretic Bibles, liturgical Pentateuchs, meant to be used in the synagogue, and study Bibles, intended for private study. Study Bibles are quite rare, but we do have examples of the first two types in our collection, as well as several volumes of stand-alone commentaries, called *quntresim*, from the Latin *quinterion*, a five-leaved quire (according to Malachi Beit-Arié). Our holdings also include manuscript copies of works by important biblical exegetes, such as Rashi (1040-1105) and David Kimḥi (ca. 1160-1235), as well as Kimḥi's *Sefer ha-Shorashim* (Book of Roots).

א

Case 1

1. ספר תורה [Sefer Torah. Manuscript, Eastern Europe, ca. 1892].

Jewish law requires that the Torah be read publicly from a scroll written on parchment according to very specific rules. There is no punctuation or vocalization, and the breaks in the text were determined in ancient times and have been faithfully maintained ever since. The Torah scroll displayed here is Ashkenazic and was created in Eastern Europe in the late nineteenth century. It is fitted with wooden rollers, which is usual practice for Ashkenazic Torah scrolls. In contrast, Sephardic scrolls are usually completely encased in wooden containers which are opened and stood upright when the Torah is read.

The date on the mantle is 1892, but the Torah would have been written some time before that. Note the crowns on some of the letters. These are of ancient origin and are said to have important religious and mystical significance: "When Moses went up on high, he found the Blessed Holy One sitting and tying crowns to the letters. He asked him: Lord of the Universe, who stays your hand [from being more explicit]? He answered: 'There will arise a man, at the end of many generations, Akiva ben Joseph by name, who will expound upon each tittle heaps and heaps of laws'" (Babylonian Talmud Menaḥot 29b).

2. ספר תורה [Sefer Torah. Manuscript, Middle East? ca. 1700].

This scroll, written on deerskin, is probably around three hundred years old and is Sephardic in origin. Writing Torah scrolls on deerskin is already mentioned in the Jerusalem Talmud (fifth century) and was common in the Middle East and North Africa. The script is standard Sephardic and is very difficult to localize.

3. חמישה חומשי תורה [Ḥamishah ḥumshe Torah. Manuscript, Middle East/Spain 10-12th centuries].

Title translated: The Five Books of the Torah.

This masoretic codex is one of the oldest items in our collections. It is very large, with letters approximately two centimetres in height. It was originally written in the Middle East, perhaps Egypt, in the tenth century. The earliest Hebrew Bible codices in existence date from this period. It contains the Hebrew text of the Pentateuch, with vocalization and accentuation/cantillation marks, as well as masoretic notes in the upper and lower margins. At some point it was partially destroyed and it ended up in Spain where it was completed in 1188 in Girona, Catalonia by the scribe

Meshullam ben Todros and dedicated to the patron, David ben Solomon. The Masorah consists of text-critical notes intended to preserve the integrity and accuracy of the Hebrew biblical text.

4. [תורה שומרוני] [Torah Shomroni. Manuscript, Nablus, 1911].

Title translated: Samaritan Torah.

The Samaritan Pentateuch is written in Paleo-Hebrew and is the only sacred text that still uses this script. Ezra the Scribe converted Hebrew writing to Assyrian square script, which is the script still used for writing Torah and Esther scrolls. This scroll, written on paper, dates from 1911. It was copied in Shechem (Nablus) in Palestine, probably for non-liturgical use. It is written in two hands, one being that of Tabiah ben Pinḥas. The colophon or "great tashqil" runs from Deuteronomy 10:8 (col. 92) and reads: "I, the poor servant, custodian in the synagogue of holy Shechem, Tabiah b. Pinḥas, the priest, have written this holy [Torah] on the first day of the month of Nisan in the year 1330 of the dominion of the children of Ishmael, and it is the last of my property. I praise God." Since the calendar mixes the Jewish and Islamic chronology, it is difficult to determine the exact date, but the year is certainly 1911. This scroll was "obtained in June 1912 from the sons of the priest of the present remnant of people at Nablous [sic] (Shechem) by Mt Gerizim" by James Frederic McCurdy (1847-1935), Professor of Oriental Languages at the University of Toronto, and presented by him to the University Library.

ב

Case 2

5. חמישה חומשי תורה [Ḥamishah ḥumshe Torah. Manuscript, Germany, 15th century].

Title translated: The Five Books of the Torah.

This liturgical Pentateuch, of Ashkenazic (German) provenance, includes the text of the Torah as well as the Five Scrolls and the Haftarot, special prophetic readings chanted in the synagogue on Sabbaths and holidays after the Torah reading. It does not contain any Masorah. This type of Bible was meant for use in the synagogue as it contained all the texts read publicly throughout the liturgical year. Shown here is the first page of the book of Exodus, with the opening word enclosed in a Gothic-style panel, resting on the back of a Jewish man wearing the typical Judenhut of medieval Germany; his feet rest on top of a trailing ornament. This manuscript once belonged to the Kupah Synagogue in Kraków, Poland.

6. חמישה חומשי תורה [Ḥamishah ḥumshe Torah. Manuscript, 1448].

Title translated: The Five Books of the Torah.

This Pentateuch, written in a Sephardic hand, includes the biblical text, along with the Aramaic targum, the *tafsir* or Judeo-Arabic translation by Saadia Gaon (882-942) as well as the commentary of Rashi (1040-1105). The presence of Rashi's commentary is a sign of Ashkenazic influence. The targum is accompanied by supralinear vocalization. According to the colophon, the scribe Mosheh ben Hiyya Kohen wrote the manuscript for himself and finished it on the 9th of Tevet 5209 [1448]. It was owned by a Yemenite Jew in the nineteenth century, as witnessed by the inscription at the back.

7. תורה, נביאים וכתובים [Torah, Nevi'im, u-Khetuvim. Manuscript, Toledo, 1307].

Title translated: Pentateuch, Prophets, Writings.

This complete masoretic Bible codex was completed in December, 1307 in Toledo, Spain. It was written by the scribe Judah ibn Merwas, who was well known for the quality and accuracy of his work. The masoretic notes in the margins are written in interesting geometrical shapes, conventional in Spain by this time. Scribes working in Christian Spain continued to follow Muslim practice, which featured decorative carpet pages and the absence of human or animal figures. This codex once belonged to the famed scholar and bibliophile David Solomon Sassoon, a wealthy businessman of Iraqi origin, who amassed an impressive collection of manuscripts which, after his death, his family began to auction off. The Friedberg collection contains several codices that had formerly been part of the Sassoon collection.

8. Rashi (1040-1105). פירוש על התורה [Perush ‘al ha-Torah. Manuscript, Spain, 13th-14th centuries].

Title translated: Commentary on the Torah.

Rashi is the most revered and respected Jewish biblical exegete of all time. His Torah commentary is still the usual starting point for anyone wishing to engage with the biblical text, as understood in the Jewish tradition. This manuscript, which is Sephardic in origin and dates from the thirteenth or fourteenth centuries is among the earlier Rashi manuscripts extant. It covers the books of Leviticus to Deuteronomy, that is, the last three books of the Pentateuch. The script is very clear and easy to read. A comparison with the printed editions of Rashi’s commentary reveals many differences in the text. The commentary, written as a separate codex (*quntres*; see above), was meant to be read alongside the Torah text.

9. מסורה [Masorah. Manuscript, Spain, 13th -14th century].

The Masorah is a set of textual notes devised by biblical scholars called masoretes in order to best preserve the integrity of the biblical text. This manuscript consists of text surrounded by frames, one in large letters, one in small. The first and last pages have a third frame in small letters in various geometric patterns. In Spain in the later Middle Ages, writing decorative pages of Masorah became an art form in and of itself. This manuscript includes important variants from the authoritative edition of the Masorah published by C.D. Ginsburg under the title *Massorah* (London, 1880-1905).

10. David Kimḥi (ca. 1160-1235). ספר השורשים [Sefer ha-Shorashim. Manuscript, 13th century].

Title translated: Book of Roots.

David Kimḥi, the most famous member of the Kimḥi family of Narbonne in Provence, was a grammarian and biblical exegete of great renown. His works were very popular in the late Middle Ages and Early Modern period and were studied by Christians as well as Jews. Many of his works were translated into Latin. Perhaps his most influential work, *Sefer ha-Shorashim* is a biblical dictionary arranged by triliteral roots. In this manuscript, the roots are written in large letters so that they stand out. This manuscript, written not long after the author’s death, is one of the earliest copies of this seminal work of Biblical Hebrew lexicography and is an important witness to its earliest recension. It is being used now as one of the base texts for a critical edition being prepared by a team of scholars at Bar-Ilan University in Israel.

Sefer ha-Shorashim (no. 10)

Case 3

Jewish Law and Liturgy

Traditional Judaism is based on a legal system, which originated with the Torah, but was expanded and extensively elaborated upon over hundreds of years into a system of oral law and interpretation which was eventually written down, and then further developed over the centuries. Beginning with the Mishnah (early third century) and the Jerusalem and Babylonian Talmuds (fifth and sixth centuries), the Jewish legal system has remained the backbone of Jewish tradition and has provided the community with stability and continuity into the Modern period. Early exemplars of many important Jewish legal works are displayed here, beginning with the Talmud itself.

Jewish liturgy has evolved slowly over the centuries with many local variations, each community adopting a fixed formula and special poems or *piyyutim* for its own use. The variety of local versions in circulation during the Middle Ages was considerable, and many of them have since fallen into oblivion. The Friedberg Collection contains quite a number of important liturgical manuscripts, mainly from Germany (Ashkenaz) in the late Middle Ages (twelfth to fifteenth centuries). Research on this period is still in its early stages and the manuscripts in our collection are important witnesses to Ashkenazic liturgical practice. Indeed one of our manuscripts may be the earliest Ashkenazic siddur (prayerbook) in existence.

The Cairo Genizah is an enormous cache of documents (some 350,000), both religious and secular, dating from the ninth to nineteenth centuries, found in the genizah of the Ben Ezra Synagogue in Fostat (Old Cairo). A genizah is a room set aside for collecting sacred texts no longer usable, but that have the name of God in them. It is considered sacrilegious to discard them along with other waste. They are usually collected over a period of time and then buried. The Cairo Genizah is unusual in that the material was allowed to accumulate until the end of the nineteenth century without being buried. The Cairo Genizah contains a stunning variety of materials. Besides fragments of biblical, liturgical, halakhic (legal), and other religious texts it also includes a large number of documents of a secular nature such as letters, both business and personal, marriage and bethrothal agreements, business contracts, as well as scientific and medical texts. This treasure trove has enabled historians to write detailed accounts of the social and economic history of the Mediterranean region between the tenth and thirteenth centuries. The importance of the Cairo Genizah for the medieval history of the Islamic world around the Mediterranean cannot be overstated. The Fisher Library has a small

collection of forty-three Genizah fragments, two of which are displayed here. Some of these items were originally part of the library of the Genizah scholar Solomon Aaron Wertheimer.

11. תלמוד שבת [Talmud Shabbat. Manuscript Fragment, Byzantium, 12th-13th centuries].
(On wall in Maclean-Hunter Room)

This leaf is a part of a section of Talmud Tractate Shabbat from the Cairo Genizah. It is of Byzantine provenance. Other parts of this manuscript are found in Cambridge and St. Petersburg. When combined the sections cover most of the first four chapters of the tractate. Note that only the text of the *gemara*, the discussion by the talmudic sages, is included. The *mishnayot*, or laws of the Mishnah, are concentrated at the beginning of the chapter and only the opening words of each *mishnah* are repeated.

12. Yehudai Gaon (8th century). הלכות פסוקות
[Halakhot pesuḳot. Manuscript, Babylonia, 10th century].

Title translated: Decided Laws.

After the completion of the Talmud, rabbis began to produce law codices which summarized and built on the legislation in the Talmud. This codex is an early copy of *Halakhot pesuḳot*, the first post-talmudic compendium of Jewish law. It is ascribed to Rabbi Yehudai Gaon, who lived in Babylonia in the eighth century and this copy dates from the late ninth or early tenth century. It basically summarizes the talmudic discussion of the law, following the same order as the Talmud. It includes passages with Babylonian vocalization which appears above the letters, and fell into disuse after the twelfth century. This manuscript is one of the earliest Hebrew codices in existence.

13. Moses Maimonides (1138-1204). משנה תורה
[Mishneh Torah. Manuscript, Yemen, 15th century].

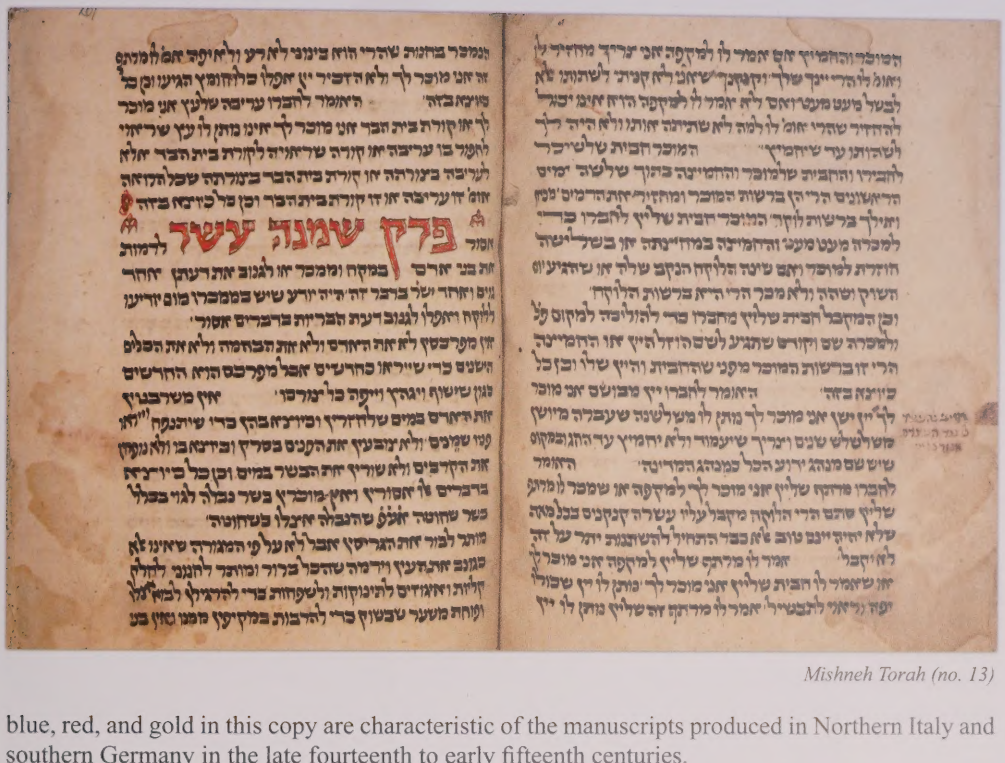
Title translated: Repetition of the Torah.

Moses Maimonides was the greatest Jewish scholar of the Middle Ages and his halakhic code, the *Mishneh Torah*, was the most influential legal code in medieval Judaism and beyond. It was largely superseded by the *Shulḥan ʻarukh* of Joseph Karo (1488-1575), but for Yemenite Jews, it remains the authoritative source for Jewish law to this day. This codex containing part of the *Mishneh Torah* was written in Yemen in the fifteenth century. Yemenite Jews continued to copy sacred texts into the twentieth century. Copies from the Middle Ages, however, are quite scarce.

14. Moses ben Jacob, of Coucy (13th century). ספר מצוות גדול
[Sefer Mitsvot gadol. Manuscript, Italy, 14th century].

Title translated: The Big Book of Commandments.

A native of France, Moses of Coucy was an itinerant preacher, who travelled throughout Western Europe, encouraging his audiences to increase their observance of the commandments, especially the wearing of phylacteries (*tefillin*). *Sefer Mitsvot gadol* is an important halakhic work, which lists and discusses the 613 commandments mentioned in the Torah. The beautiful illuminations in



Mishneh Torah (no. 13)

blue, red, and gold in this copy are characteristic of the manuscripts produced in Northern Italy and southern Germany in the late fourteenth to early fifteenth centuries.

15. Mordecai ben Hillel ha-Kohen (1240-1298). ספר מרדכי [Sefer Mordekhai. Manuscript], 1459.

Title translated: The Book of Mordecai.

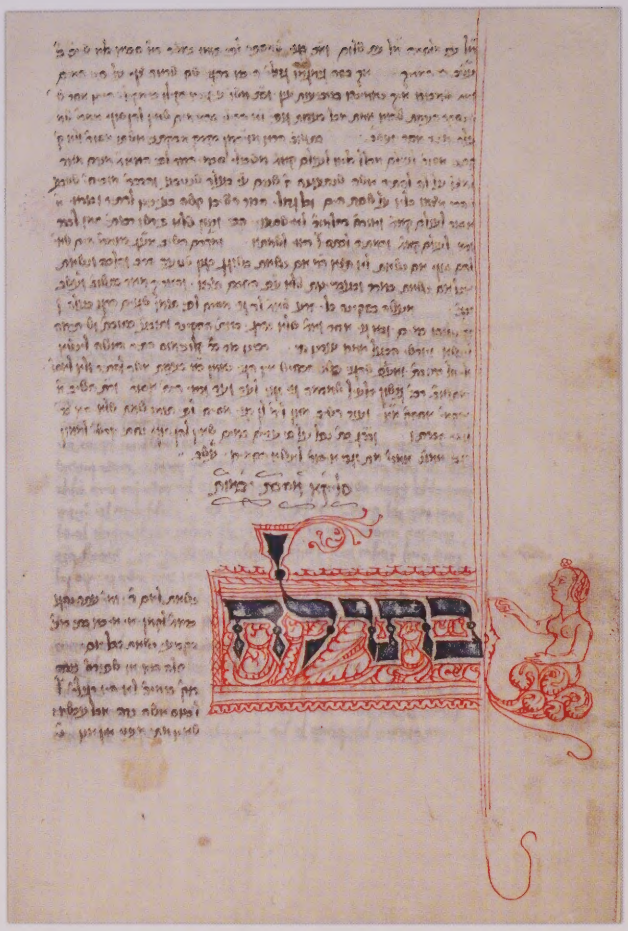
Mordecai ben Hillel, who lived in the Holy Roman Empire, was a pupil of Meir ben Baruch of Rothenburg and studied with other famous Ashkenazic halakhic authorities. His halakhic compendium, *Sefer Mordekhai*, which was very popular in the late Middle Ages, attempts to summarize the halakhic practice in the German-speaking territories. It circulated in two recensions, an Austrian and a Rhenish, the latter being more common. The Fisher manuscript, produced in 1459 (there is a colophon), is representative of the transitional period from manuscript to print. Some of the pages have a very complex layout, creating an effect similar to that of a printed page.

16. Samuel Schlettstadt (d. 1388). קצור ספר המרדכי
[Ḳitsur Sefer ha-Mordekhai. Manuscript, 15th century].

Title translated: The Abridged Book of Mordecai.

The *Ḳitsur Sefer ha-Mordekhai* is an abridged version of the *Sefer Mordekhai*, the halakhic compendium described above. This beautiful manuscript was most likely illuminated by Joel ben

Simeon, the scribe and illuminator of the Washington Haggadah (1478) and other masterpieces, who was active in Germany and Italy in the second half of the fifteenth century, or by someone else from his atelier. The depiction of a bare-breasted woman, shown here at the beginning of the section on betrothal and marriage, is not as rare an occurrence as one might expect, especially in fifteenth-century Italy. Indeed, a Haggadah written by Joel ben Simeon which includes an image of a naked woman, can be found at the National Library in Jerusalem (see Vető). These and other illustrations of naked women would seem to attest to a different sensibility around the human body in certain segments of late medieval Jewish society than we might have expected.



17. סדור [Siddur. Worms, Germany. Manuscript, 12th century].

Title translated: Prayerbook.

This prayerbook is one of the earliest Ashkenazic prayerbooks to have survived the ravages of time. Indeed, it may well be the earliest. Seemingly damaged by fire, it is fortunate that it survived at all. According to scholars, this siddur also contains the earliest known version of the Ashkenazic Haggadah. It has been dated to the last quarter of the twelfth century and seems to reflect the *nusaḥ* or prayer version of the Jewish community of Worms, Germany. Especially interesting is that this siddur contains a Haggadah passage that is no longer found in the standard editions of the Haggadah, but was fairly widespread in the Middle Ages and the Early Modern period. It appears in the "Maggid" section and refers to God coming down to wreak vengeance on the Egyptians, and his angels wishing to come down with him to protect him from harm, as soldiers would do for

their king. However, God insists on descending by himself. The passage begins "Amru keshe-yarad ribbon kol ha-'olamim be-tokh Mitsrayim" (they said that when the Master of all worlds descended into Egypt). Rashi strongly opposed the reciting of this passage. Suppressed in France, it was common in Ashkenaz until about 1300. It still survives in some Middle Eastern rites to this day.

18. סדור [Siddur. Manuscript, Germany, 14th century].

Title translated: Prayerbook.

This prayerbook from fourteenth-century Germany is very compact and could have been used for travelling purposes. It is beautifully written in a very small hand, the scribe doing his best to economize on space. An example can be seen on the right hand side of the opening shown here. The scribe tried to get all of "Shir ha-kavod," the mystical Hymn of Glory, into one column, but ended up short one line which he then continued along the left-hand margin, finishing right at the

top of the column. The rest of the two pages shown contain *piyyutim* (poems) for *Tishah be-Av*, the fast of the ninth day of Av. On the left page of the opening is a *piyyut*, written by Eleazar ben Qalir (6th-7th centuries) in which every stanza begins with *alef*, but the second letters following the *alefs* are arranged in an alphabetic acrostic (אביך, etc.).

19. תפילות לשבתות מיוחדות
[Tefillot le-shabbatot meyuḥadot. Manuscript, Germany, 14th century].

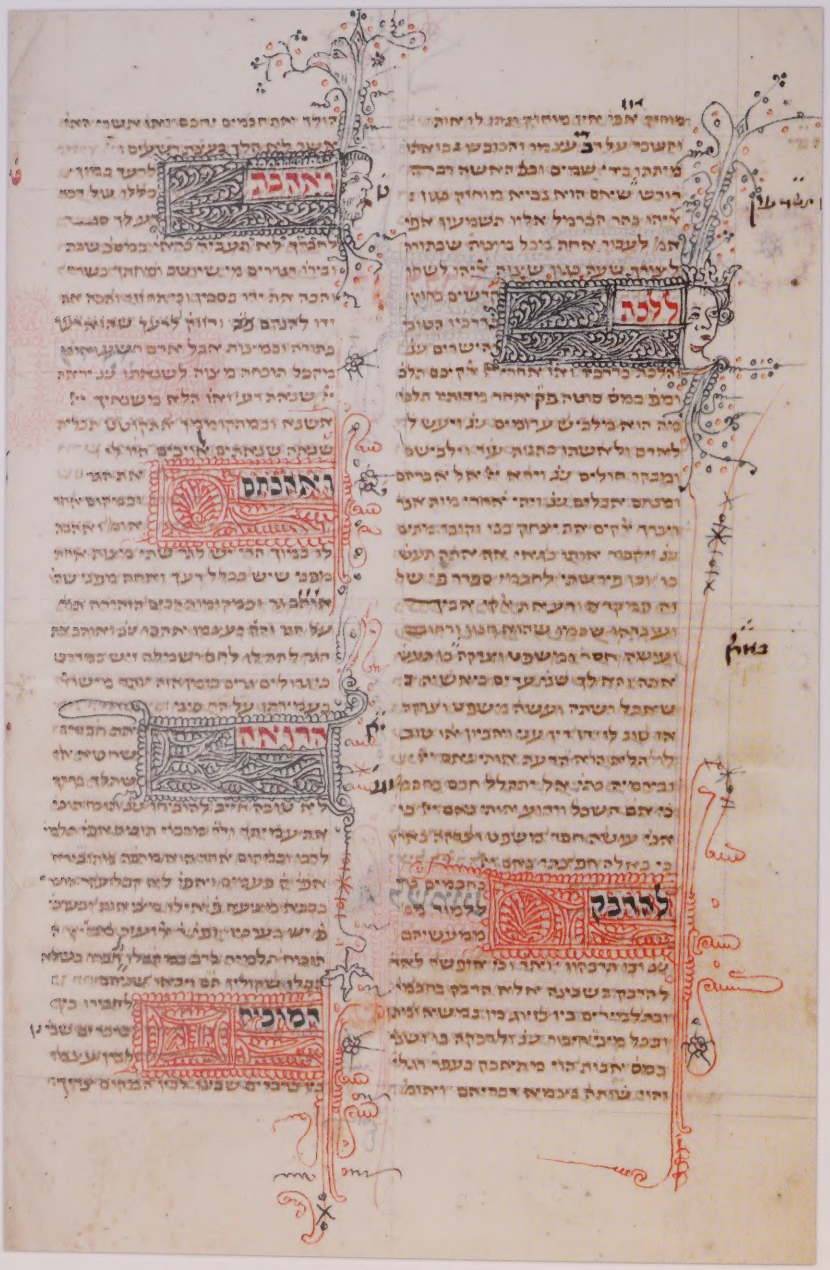
Title translated: Prayers for Special Sabbaths.

This collection of *piyyutim*, of Ashkenazic provenance, meant to be recited in synagogue on special Sabbaths during the course of the calendar year, is especially noteworthy for its illustrations, one of the few extensively illuminated manuscripts in the Friedberg Collection. These illustrations, usually decorating the opening words of the poems, which were probably done by someone other than the scribe, include figures of animals and even one human head. The script is typical of manuscripts from late medieval Ashkenaz.

20. קנות ופיוטים לתשעה באב [Ḳinot u-fiyyuṭim le-Tish‘ah be-Av. Manuscript Fragment, 10th-11th centuries]. (On wall Maclean-Hunter Room)

Title translated: Elegies and Poems for the Ninth of Av.

This Genizah fragment includes elegies and poems for Tish‘ah be-Av, the Ninth day of Av, a day designated for mourning the destruction of the two Jerusalem temples, as well as other calamities that have befallen the Jewish people through the centuries, such as the persecutions during the Crusades.



Sefer Mitsvot gadol (no. 14)

ד

Case 4

The Transition from Manuscript to Print: Incunables and Constantinople Imprints of the Fifteenth and Early Sixteenth Centuries

Incunables

Hebrew printing began in Rome around 1469 or 1470, just fifteen years after Gutenberg first published his Bible. By 1500 approximately 150 editions of books had been produced (estimates vary, from as low as 138 [Offenberg] to as high as 175). Of these editions some two thousand copies have survived in public collections. Hebrew incunables were produced in Italy, Spain, Portugal, and Turkey. The Fisher Library owns twenty-one Hebrew incunables, the majority from Italy (Naples 9; Soncino 4; Mantua 2; Rome 1; Brescia 1), the rest from Spain (Hijar 1), Portugal (Lisbon 2), and Turkey (Constantinople 1). In the cases of Portugal and Turkey, Hebrew books began to be printed there before books in other languages. On display here are exemplars of each of the countries of Hebrew incunable printing.

Constantinople Imprints

Among the printed material in the Friedberg Collection, of primary significance is a magnificent collection of early Constantinople imprints. Constantinople was a major centre of Jewish immigration after the expulsion of the Jews from Spain in 1492, and the influx of Jews provided a tremendous impetus to the growth of scholarly activity there. The Friedberg collection includes ninety-three early Constantinople imprints which represent close to three-quarters of the total number of books printed in Constantinople before 1540 (the year 5300 in the Jewish calendar). The variety of subject matter printed demonstrates the diversity of the intellectual pursuits of this vibrant community.

21. David Kimhi (ca. 1160-1235) נביאים ראשונים עם פירוש רד"ק [*Nevi'im rishonim 'im Perush Radaḳ*]. Soncino: Joshua Solomon Soncino, 1485.

Title translated: The Early Prophets with the Commentary of Radak.

This is the first printed edition of the Former Prophets (Joshua, Judges, Samuel, Kings) with the commentary of renowned exegete David Kimḥi, a Maimonidean rationalist in the Sephardic tradition who lived in Narbonne, Provence. His commentaries seek to elucidate the plain or

contextual meaning of the biblical text, but also include occasional philosophical expositions, of passages such as the creation story. The printer, Joshua Solomon Soncino was a member of the Soncino family, renowned for the beauty and accuracy of their printed works. Note that in this edition the verses are not numbered and the unvocalized biblical text was vocalized by hand.

22. Naḥmanides (1195-ca. 1270). חידושי התורה [Ḥiddushe ha-Torah]. Lisbon: Eliezer Toledano, 1489.

Title translated: Novellae on the Torah.

Moses ben Naḥman (Ramban, Naḥmanides), was one of the greatest rabbis of thirteenth-century Spain. He excelled in many areas of Jewish intellectual endeavour, including biblical exegesis, talmudic commentary, disputation, and polemic. He was also an accomplished mystic. His Torah commentary is ever popular and is still widely studied today. His commentary is distinguished by its keen insights into the biblical text and into the psychology of the protagonists of the biblical narrative. Proof of its popularity is the fact that it was published three times before 1500, this edition being the second. The first edition (Rome, ca. 1469-72) is one of the first Hebrew books printed.

23. חמישה חומשי תורה [*Ḥamishah ḥumshe Torah*]. Hijar: Eliezer ben Abraham Alantansi, 1490.

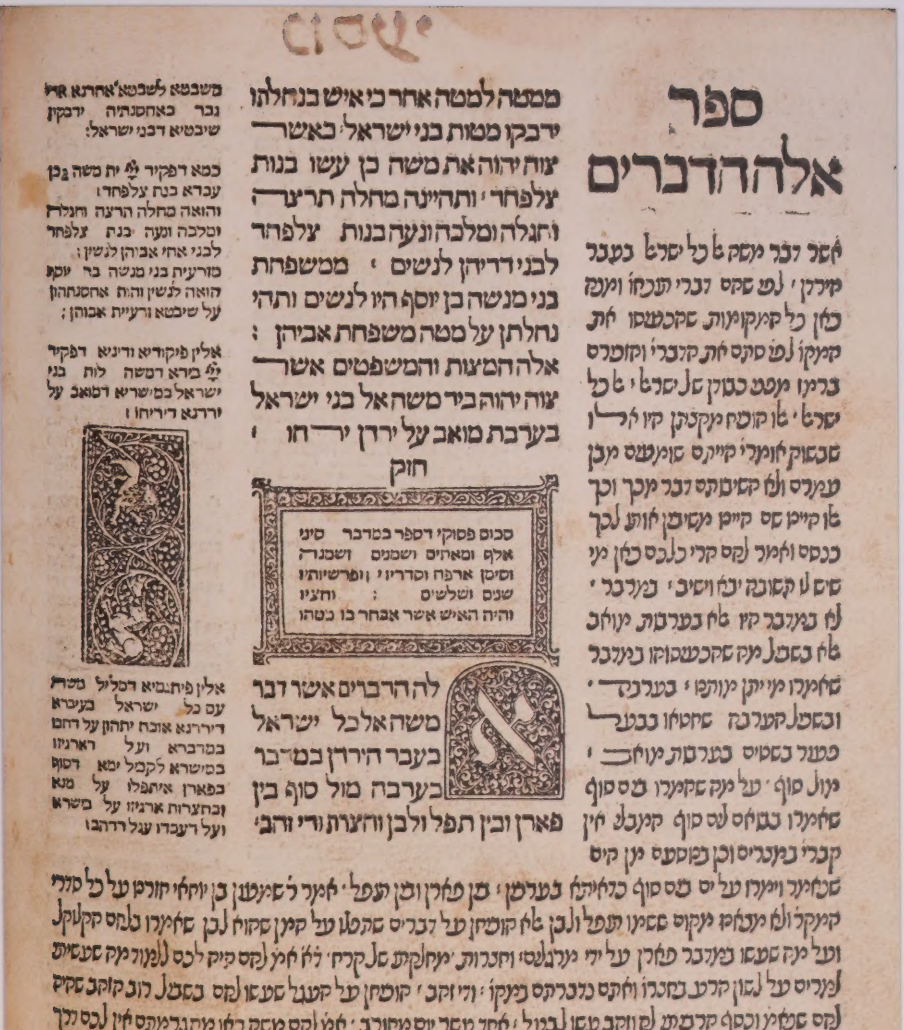
Title translated: The Five Books of the Torah.

Hebrew printing had a short lifetime in Spain before the expulsion, but nevertheless, the output was significant. The important presses were in Guadalajara and Hijar. Eliezer Alantansi, scholar, physician, and businessman of Murcia managed to print five volumes, two parts of the law code the *Arba'ah ṭurim* by Jacob ben Asher, two editions of the Pentateuch, one with Haftarot (prophetic readings) and Megillot (scrolls), and this one with Aramaic Targum and Rashi's commentary. This volume is the last produced by the press. Some scholars have tried to identify Alantansi with Eliezer Toledano of Lisbon, but this has not been definitively proven.

24. Judah ben Jehiel Messer Leon (ca. 1420-ca. 1498.). נופת צופים [*Nofet tsufim*]. Mantua: Abraham ben Solomon Conat, 1474.

Title translated: The Honeycomb's Flow.

This work of Hebrew rhetoric was the first Hebrew book published during the life of its author, Judah ben Jehiel, rabbi, physician, and philosopher, who was active in the second half of the fifteenth century. It is based on the rhetorical rules of Aristotle and his commentators, Cicero and Quintilian. Its purpose was to establish the Hebrew Bible as the exemplar for Hebrew humanist rhetoric, and as a guide for proper writing in the Hebrew language. It is probably the most influential book of Hebrew rhetoric ever written. The printer was Abraham ben Solomon Conat, a scholar in his own right, who took great pride in his craft, boasting of himself as the one "who writes with many pens without the help of miracles, for the spread of the Torah in Israel." His press in Mantua existed for only a few years (1474-1480), after which it was suspended following a dispute with Abraham ben Hayyim of Ferrara.



ספר אלה הדברים

אשר דבר משה אל כל ישראל בעבר
הירדן, לפי שהם דברי תוכחו ומנה
כאן כל המקומות שהכעיסו את
המקו׳ לפי סתם את הדברי והזכירם
ברמז מפני כבודן של ישראל, אל כל
ישראל, אלו הוסיף מקצתן היו אלו
שבשוק אומרי הייתם שומעים מבן
עמרם ולא השיבותם דבר מכך וכך
אלו היינו שם היינו משיבין אותו לכך
ככסם ואמר להם הרי כלכם כאן מי
שיש לו תשובה יבא וישיב, במדבר,
לא במדבר היו אלא בערבות מואב
אלא בשביל מה שהכעיסוהו במדבר
שאמרו מי יתן מותנו, בערבה,
ובשביל הערבה שחטאו בבעל
פעור בשטים בערבות מואב,
מול סוף, על מה שהמרו עם סוף
שאמרו בגזיה עם סוף המבלע אין
קברי במצרים וכן בסעם מן היס

ממטה למטה אחר כי איש בנחלתו
ידבקו מטות בני ישראל, באשר
צוה יהוה את משה כן עשו בנות
צלפחד, ותהיינה מחלה תרצה
וחגלה ומלכה ונעה בנות צלפחד
לבני דדיהן לנשים, ממשפחת
בני מנשה בן יוסף היו לנשים ותהי
נחלתן על מטה משפחת אביהן:
אלה המצות והמשפטים אשר
צוה יהוה ביד משה אל בני ישראל
בערבת מואב על ירדן יריחו,
חזק

סכום פסוקי דספר במדבר סיני
אלף ומאתים ושמנים ושמנה
וסימן ארפה וסדריו, ופרשיותיו
שנים ושלשים: וחציו
והיה האיש אשר אבחר בו מטהו

אלה הדברים אשר דבר
משה אל כל ישראל
בעבר הירדן במדבר
בערבה מול סוף בין
פארן ובין תפל ולבן וחצרת ודי זהב,

משבטא לשבטא אחרנא ארי
גבר באחסנתיה ידבקון
שיבטיא דבני ישראל:

כמא דפקיד יי׳ ית משה בכן
עבדא בנת צלפחד:
והואה מחלה תרצה וחגלה
ומלכה ונעה בנת צלפחד
לבני אחי אביהן לנשין:
מזרעית בני מנשה בר יוסף
הואה לנשין והות אחסנתהון
על שיבטא ורעיית אבוהן:

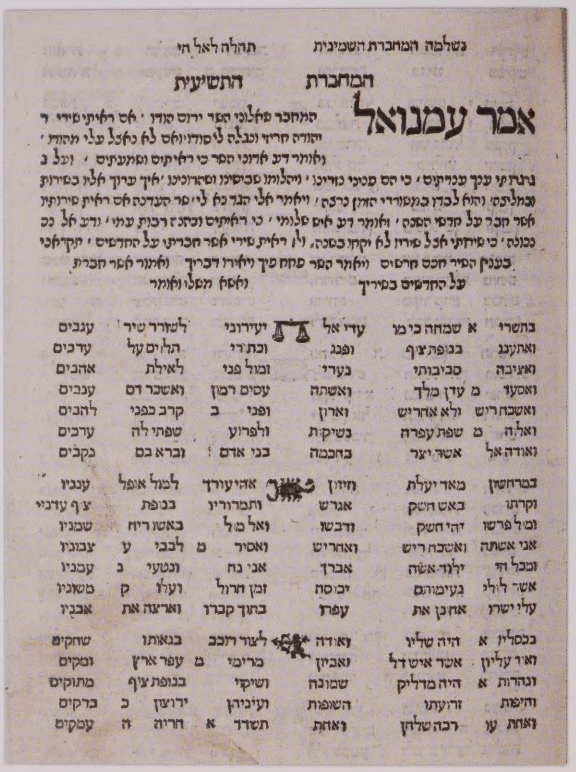
אלין פיקודיא ודיניא דפקיד
יי׳ בידא דמשה לות בני
ישראל במישריא דמואב על
ירדנא דיריחו:

אלין פיתגמיא דמליל משה
עם כל ישראל בעיברא
דירדנא אוכח יתהון על דחמו
במדברא ועל דארגיזו
במישרא לקבל ימא דסוף
בפארן איתפלו על מנא
ובחצרות ארגיזו על בישרא
ועל דעבדו עגל דדהבו

Ḥamishah ḥumshe Torah, 1490 (no. 23); the beginning of Deuteronomy

25. Immanuel ben Solomon of Rome (1265-ca.1330). מחברות [*Maḥbarot*]. Brescia: Gershom ben Moses Soncino, 1491.

Title translated: Cantos.


נשלמה המחברת השמינית תהלה לאל חי

המחברת התשיעית

אמר עמנואל

Immanuel ben Solomon was an Italian-Jewish polymath, who wrote works of philosophy and exegesis but is best known for his poetry, written in both Hebrew and Italian. His *Mahbarot* (cantos) have been compared to Dante's *Divine Comedy* in style and scope. They include poems on a variety of topics--love, wine, friendship, riddles and epigrams as well as religious poetry--in the spirit of the Arabic *maqama*. Biblical allusions abound. The Brescia edition is the first complete edition of Immanuel's work. The printer Gershom Soncino was the most prominent member of the famous Soncino printing house, and one of the greatest Hebrew printers of all time, publishing over one hundred books in various languages between 1489 and 1534. This is one of his earliest printings and perhaps the first work of secular literature published in Hebrew. The Friedberg collection includes seven of Gershom Soncino's printings, including one other incunable, Maimonides' *Mishneh Torah* (Soncino 1490).

The book is opened to the ninth Canto, which is about the Hebrew months, and is illustrated with the signs of the zodiac. This is one of the first illustrated Hebrew printed books.

26. Jacob ben Asher (ca. 1270-1340). ארבעה טורים [*Arba'ah ṭurim*]. Constantinople: David and Samuel ibn Naḥmias, 1493.

Title translated: The Four Rows.

Jacob ben Asher was a Spanish scholar, son of Asher ben Jehiel, who moved to Toledo from Germany with his father. His work, the *Four Rows* is one of the most important codes of Jewish law ever written. The four "rows" refer to the four main divisions of the halakhah in Jacob's classification: *Oraḥ ḥayim* (the path of life; Psalms 16:11) on daily religious life and celebration of the festivals; *Yoreh de'ah* (he will teach knowledge; Isaiah 28:9) on dietary laws, laws of mourning, usury,

among others; *Even ha-'ezer* (the stone of the helpmate [cf. Genesis 2:18]) on the laws pertaining to women; and *Ḥoshen mishpaṭ* (breastplate of decision; Exodus 28:15) on civil law. Joseph Karo (1488-1575) wrote a comprehensive commentary on the *Arba'ah ṭurim*, called *Bet Yosef* (House of Joseph). He used the same four-part structure in his legal code the *Shulḥan 'arukh* (Set table) which is still the standard law code in Judaism to this day.

For many years, scholars believed that this edition was published in 1503. It is now generally agreed that it was published in 1493, thereby making it the earliest publication in Constantinople in any language.

27. Isaac Abarbanel (1437-1508). זבח פסח [*Zevaḥ Pesaḥ*].
Constantinople: David and Samuel ibn Naḥmias, 1505.

Title translated: Passover Sacrifice.

Isaac Abarbanel was an important statesman and thinker in Spain before the expulsion. In 1492 he immigrated to Italy, settling in Venice. His biblical commentary was the most important Jewish commentary of the fifteenth century. His commentary on the Haggadah also proved to be very popular and influential, and is still frequently reprinted. The Constantinople edition of 1505 is the first. According to Abraham Yaari's bibliography of Haggadot, this is the third printed edition of the Haggadah and the first in the sixteenth century. It is also the third book printed in Constantinople and the first Haggadah printed with commentary. The Haggadah is opened to the passage with the Four Questions, or statements of wonder, the *Mah nishtanah*. Those familiar with the Haggadah will note that the text of the first question differs slightly from the standard text.

28. סדר תפילות השנה למנהג קהילות רומניא [*Seder tefillot ha-shanah le-minhag ḳehillot Romanya*]
Constantinople: [s.n]., 1510.

Title translated: The Order of Prayers for the Entire Year according to the Custom of the Communities of Romanya.

Maḥazor Romanya, the prayerbook of the communities of the Byzantine Empire (not to be confused with present day Romania), is almost unknown in the Jewish world. It was in use all across the Balkans but is now extinct. It was published three times in the sixteenth century--Constantinople 1510; Venice: Bomberg, 1523; and Constantinople: Yabets / Ashkenazi, 1573-1576. It contains prayers for the entire year and includes a rich collection of *piyyuṭim*, many of which were never printed elsewhere.

The wording for the standard prayers contain variations from other rites, but according to scholars, it was not fixed even in the sixteenth century, and never underwent a final redaction.

This edition, the first, is extremely rare, and apparently the Fisher copy is the most complete copy known. Shown here is the *Birkat ha-mazon*, the Grace after Meals. The reader familiar with this prayer will notice numerous differences in the *nosaḥ*, the version of this prayer as it is printed here, from the standard versions of Ashkenaz and Sepharad.

Blessing the New Moon (Kiddush levanah) from the manuscript of blessings, 1738 (no. 30)

ה

Case 5

The Early Modern Period

This case features significant items from the religious and intellectual lives of Jews across Western and Central Europe.

The first section of this case focuses on religious life. The illuminated Haggadah was already becoming a commonplace in Jewish life; displayed here is one of the finer examples of Italian provenance. Although Jews embraced printing, they did not stop producing manuscripts, both scrolls and codices, as the two interesting examples shown here demonstrate.

The works of dei Rossi, Gans, Farissol, and Hurwitz demonstrate the growing interest among learned Jews in the outside world, and in the secular sciences, coupled with the desire to convey their newly found knowledge to the masses. Judah ha-Levi and Spinoza are contrasting figures. Ha-Levi, one of the towering figures of medieval Jewry, opposed the study of philosophy and tried to protect Jews from its corrosive effect on the faith. In contrast Spinoza, who has been called the first modern Jew, championed the rule of reason over faith, and subjected the Bible to critical scrutiny, bringing down upon himself the wrath of the rabbis and leaders of his Amsterdam community.

The elegy for the victims of the Safed earthquake is a unique exemplar of the reaction of the Belgrade community to this disaster. No other copy of this work is known to exist.

Religious Life

29. סדר הגדה של פסח בלשון הקודש ופתרונו בלשון איטלייאנו [*Seder Haggadah shel Pesaḥ bi-leshon ha-ḳodesh u-fitrono bi-leshon Iṭalyano*]. Venice: Pietro, Alonso and Luigi Bragadin, 1629.

Title translated: The Passover Haggadah in Hebrew with Italian Translation.

In 1609, Israel ben David Zifroni, a printer and copy editor of Hebrew books in Italy and Switzerland published a very attractive Haggadah which included dozens of woodcuts illustrating the Passover ritual and other biblical scenes. The Haggadah was printed in three versions (Judeo-German [Yiddish], Judeo-Italian, and Judeo-Spanish [Ladino]). The Italian translation was prepared by Leone Modena (1571-1648), rabbi, scholar, and polemicist. The 1629 edition shown here used the same translation and woodcuts, but also includes for the first time Modena's commentary (*Tseli*

esh), based on Isaac Abarbanel's earlier commentary, *Zevaḥ Pesaḥ*. Every page of the Haggadah is surrounded by an attractive architectural border, woodcut initials enclose miniature figures and scenes, and large woodcut illustrations at the top or bottom of almost every page are arranged in a biblical cycle that begins with Abraham, and later focuses on the narratives actually recalled in the text of the Haggadah. It includes the famous thirteen-panel illustration of the sections of the Seder, and the ten-panel depiction of the ten plagues, which became fixtures of illustrated Haggadot after being first introduced in the 1609 Venice edition. Modena's commentary is printed within the architectural columns (alternating at times with the translation of the text).

30. [ברכות לעת מצוא] [Berakhot le-'et metso. Manuscript, Fuerth, 1738].

Title translated: Occasional Blessings.

This illuminated manuscript includes blessings to be said throughout the day, including Grace after Meals, prayers before retiring at night, blessings for travelers, and the blessing for the New Moon, many accompanied by an illustration. It seems to have been made for a wealthy patron, who would have used it as he went through his daily routine. In the eighteenth century, dozens of illuminated manuscripts like this one were produced in Germany, Bohemia, and Moravia, a sign of the growing wealth of members of the Jewish middle class, who could afford to commission such pieces for their personal use and enjoyment.

31. תקון ליל שבועות [Tiḳḳun leil Shavu'ot. Manuscript scroll, 18th century].

Title translated: Order of the Service for Shavu'ot Evening.

This unusual manuscript scroll contains the first and last verses of each *parashah* or Torah portion read in the synagogue every Sabbath throughout the year. It was the custom on the night of Shavuot to stay up all night and study Torah in anticipation of the commemoration of the giving of the Torah on the sixth day of the month of Sivan. Reading such a scroll would make covering the entire Torah in one night, at least symbolically, feasible.

History, Science, Jewish Thought, and Philosophy

32. Abraham ben Mordecai Farissol (ca. 1451-ca. 1525). אגרת ארחות עולם [*Iggeret Orḥot 'olam*]. Prague: Eisenwanger, 1793.

Title translated: Epistle of the Pathways of the World.

Abraham Farissol was a biblical exegete, geographer, and polemicist. *Iggeret Orḥot 'olam*, his most famous and most important work, is the first Hebrew work on geography from the Early Modern period (first published in Ferrara in 1524, then in Venice in 1586; the edition shown here is the sixth). Each of its thirty chapters deals with a certain geographical area or subject. In addition, many cosmological and historical matters are also treated. The author collected all the evidence he could regarding Jewish settlements in each country. The inclusion of a description of the New World makes Farissol the first Hebrew writer to describe in detail the newly-discovered America. The fourteenth chapter of the book, which deals mainly with the settlements of the Ten Lost Tribes, is of special interest. The book was translated into Latin in 1691.

33. Azariah dei Rossi (1513-1578). מאור עיניים [*Me'or 'enayim*]. Mantua: [s.n.], 1573.

Title translated: The Light of the Eyes.

Azariah dei Rossi is considered "the greatest scholar of Hebrew letters of the Italian Renaissance." Shown here is the first edition of his *Me'or 'enayim*, a groundbreaking work of Jewish scholarship. The third section, "Imre binah" (Words of wisdom), is a discussion of the development of the Bible and Jewish history, and of Hebrew language and literature. He was also the first scholar to subject the contradictions in the Talmud to critical examination. Dei Rossi was a man of tremendous erudition, who knew Latin and Italian thoroughly, quoting liberally from classical authors, the Church Fathers, as well as prominent medieval thinkers such as Thomas Aquinas, Dante, Petrarch, and Pico della Mirandola. Dei Rossi barely survived the earthquake in Ferrara in 1571 and the first part of the book is an account of this event and his personal story of survival.

34. David Gans (1541-1613). צמח דוד החדש [*Tsemaḥ Dayid he-ḥadash*]. Frankfurt: [s.n.], 1692.

Title translated: The New Shoot of David.

Gans was an astronomer, chronicler, mathematician, and teacher. Throughout his life he was curious about the world around him and cultivated interests in history, mathematics, and astronomy. He moved to Prague in 1594 where he was introduced to Tycho Brahe, Johannes Kepler, and Johannes Müller, among others. He wrote a work of astronomy, which was published posthumously, under the title *Neḥmad ṿe-na'im* [Delightful and pleasant].

His major work was a chronicle of the nations and the Jewish people, entitled *Tsemaḥ Dayid*, "The Shoot of David." One of his motivations for writing *Tsemaḥ Dayid* was apologetic. He wished to educate Jews about the world and raise their stock among the Gentiles: "we seem [to gentiles] like beasts who do not know their left from their right. . . . But with this book, the respondent can answer and say a small bit about every epoch, and through this we will appeal to and impress them." This work was first published during Gans's lifetime in 1592. The second edition, displayed here, was supplemented by David Schiff (d. 1697) with events from the seventeenth century.

35. Phinehas Elijah Hurwitz (1765-1821). ספר הברית [*Sefer ha-Berit*]. Brünn: Y.K. Naiman, 1797.

Title translated: *The Book of the Covenant.*

Phinehas Elijah Hurwitz was an early advocate of the *Haskalah*, the Jewish Enlightenment. He wandered through Europe gathering knowledge and urging Jews to obtain a secular education and engage in manual labour. He educated himself, even though he did not read any European language. His *Sefer ha-Berit* was intended to introduce religious Jews to the secular sciences. It became one of the most popular Hebrew books among religious Jews in the Modern period, as evidenced by its thirty-eight editions over two centuries, including three Yiddish and five Ladino translations. The first part is an anthology of scientific lore, the second part deals with ethics and metaphysics. It exerted great influence in a transitional period marked by radical change and internal debate among Jews and within the broader community. Hurwitz's popularity can be attributed to his reputation as a religious Jew, schooled in rabbinic lore and Kabbalah. He provided his readers with an illuminating compendium of scientific knowledge in their holy tongue whose acquisition enabled

them also to achieve the highest spiritual goals. Among other things it offered the most detailed description of the Copernican model of the solar system yet published in Hebrew. The book is still sought after in Ultra-Orthodox circles today. In one intriguing passage, the author considers the possibility of extra-terrestrial life, concluding that the stars must be inhabited.

The title page, which is unusually crowded, includes a detailed description of the book's contents and serves as an advertisement for it:

> … for there isn't one chapter or section that does not have new and wonderful information and all in simple language that even someone without a lot of schooling can understand, even if he has just learnt Bible and Mishnah. Anyone who reads it through two or three times will have a thorough knowledge of the subjects mentioned and of Kabbalah and other disciplines… and buying this book is like buying many books of secular and Jewish wisdom and buying it is like buying a teacher for oneself … and just as it is not proper to enter a house without knocking, so it is not proper to read any book without first reading the introduction, especially this one.

36. Re'uven ben Yehudah Barukh (19th cent.).
אבל כבד ומספד תמרורים על אבידת אחינו בני ישראל הקדושים הטהורים *Evel kaved : u-misped tamrurim 'al avedat aḥenu bene Yiśra'el ha-ḳedoshim yeha-ṭehorim.* Belgrade: M. Obrinoviṭsh, 597 [1837].

אבל כבד
ומספד תמרורים על אבידת אחינו בני ישראל הקדושים
צפת וטבריה
והוא נושא
ההספר שדרשתי בקרב אחינו קהלה
בילוגראדו
והדפסתיה
לכבוד החברה היקרה קרן קימת יצ"ו בשם נקרא

Title translated: Heavy Mourning and Bitter Lament over the Loss of our Holy and Pure Jewish Brethren.

This four-page publication, a lament for the victims of the Safed Earthquake of 1 January 1837, is the first Hebrew book printed in Belgrade. It has never been recorded in bibliographic sources.

The earthquake has been estimated to have been of a magnitude of 6.5-6.8 on the Richter scale. Safed was completely destroyed, with four thousand people killed. Tiberias lost 700-1000 people. Hundreds of others died in the Arab villages in the surrounding areas. In all, fourteen synagogues were destroyed in Safed. By 1847, thanks to the generosity of the Italian philanthropist Isaac Goyatos, all had been restored. This booklet, with its expression of grief and mourning, and the story of Safed's restoration through external philanthropy, is evidence of the enduring strong ties between the communities in the Land of Israel and the Diaspora.

37. Judah ha-Levi (ca. 1075-1141). ספר הכוזרי [*Sefer ha-Kuzari*]. Venice: Giovanni di Gara, 1594.

Title translated: The Book of the Kuzari.

Judah ha-Levi was a prominent Spanish Jew, known best for his beautiful poetry, both secular and religious, and for his authorship of the *Kuzari*, one of the most influential books of Jewish thought ever written. The *Kuzari*, or book of the Khazars, is set up as a dialogue between the king of the Khazar kingdom, who is interested in finding a religion to follow and a rabbi whose task is to convince him of the superiority of the Jewish faith. The rabbi succeeds and the king and his people convert to Judaism. Ha-Levi sets the book up as a foil to Aristotelianism and its mechanistic view of God's role in the universe. He argues for a personal God, the God of Abraham, to whom one can pray, rather than the passive God of Aristotle, "the Unmoved Mover." The *Kuzari* was copied frequently and went through many editions during the Renaissance and beyond. This 1594 edition includes the commentary *Ḳol Yehudah* (The Voice of Judah) by Judah Moscato (1530-1593), a prominent rabbi, poet, and philosopher who served as chief rabbi of Mantua from 1587 until his death. This edition with commentary, the first commentary on the *Kuzari* ever written, was published just after Moscato's death.

38. Benedictus de Spinoza (1632-1677). *Tractatus theologico-politicus*. Hamburg [i.e. Amsterdam]: Heinrich Künraht [i.e. Christoffel Conrad for Jan Rieuwertsz], 1670.

Baruch or Benedict Spinoza was one of the most influential philosophers of the Early Modern period. Although some would question whether he can be considered a Jewish philosopher, his Jewish origins and influence on later Jewish thought cannot be disputed. Born a Jew, of Marrano (crypto-Jewish) heritage in Amsterdam in 1632, he ran afoul of the rabbinic authorities in his community because of his heretical views on God and the divine origin of Sacred Scripture. He was officially excommunicated on July 27, 1656, in what was probably the most famous excommunication ceremony in all of Jewish history. The ban was never rescinded and Spinoza never returned to Judaism, remaining outside the Jewish community for the rest of his life (he died in 1677 at the age of forty-four). He lived simply and humbly, though not in isolation, earning his livelihood as a lens-grinder, an occupation that probably caused his death (from silicosis). During his short life he wrote a series of groundbreaking and tremendously influential philosophical works. Spinoza was wary of controversy and therefore hesitated to publish his works, which he knew would be contentious. Only his work on Descartes's *Principles of Philosophy* was published in his lifetime under his name. The *Tractatus*, displayed here, his only other work to appear while he was alive was published anonymously with a false Hamburg imprint. All his other works, including his masterpiece, the *Ethics*, were published posthumously. The *Tractatus*, his critique of religion, includes an extended discussion of the Hebrew Bible that lays the groundwork for modern biblical criticism. The Fisher copy shown here is the first issue of the first edition with "Künraht" in the imprint, with all thirteen of the typographical errors uncorrected, and with page 104 misnumbered 304. Although quite a few copies of the first edition of the *Tractatus* survive in libraries, this "state" is extremely rare.

Spinoza

TRACTATUS THEOLOGICO-POLITICUS

Continens

Dissertationes aliquot,

Quibus ostenditur Libertatem Philosophandi non tantum salva Pietate, & Reipublicæ Pace posse concedi: sed eandem nisi cum Pace Reipublicæ, ipsaque Pietate tolli non posse.

Johann: Epist: I. Cap: IV. vers: XIII.

Per hoc cognoscimus quod in Deo manemus, & Deus manet in nobis, quod de Spiritu suo dedit nobis.

Spir

HAMBURGI,
Apud *Henricum Künraht.* CIↃ IↃ CLXX.

M 99

Cases 6-7

Jewish-Christian Relations and Interactions

In the Middle Ages, Jewish-Christian relations were often acrimonious, and debate and polemic were the usual forms of communication. There were seldom opportunities for the friendly exchange of ideas, although this was not unheard of (as in Northern France in the twelfth century). This is what makes the Alba Bible so unique. Although the power relationship between the Don Luis de Guzman, the Franciscan overseers of the project, and Rabbi Moses Arragel was not one of equals, under the circumstances Arragel was given a considerable amount of freedom, and the results are remarkable on both the textual and pictorial levels.

The Renaissance brought a flowering of interest in the sciences and also, among Christians, an interest in the Hebrew language and in Jews and Judaism, which led to the creation of a new field of inquiry called Christian Hebraism. Many pious Christians still felt offended by the presence of Jews in their midst and sought to convert them to Christianity, but others were genuinely curious about the Jewish religion and attended synagogues and spoke to rabbis and learned Jews to learn more and about their "exotic" neighbours. The books included in this section represent both groups, the conversionists and the curious scholars, investigating objectively and recording their findings. These books have yet to be fully exploited for the information they can provide about Jewish life in Europe in the Early Modern period.

During the late sixteenth and early seventeenth centuries, the church in Italy censored Hebrew publications. The main concern of the censors were statements or words that might be offensive to Christians. The censors were usually converts from Judaism who knew Hebrew very well. Sometimes several censors would review the same book. A couple of examples of censored works are displayed here.

Spain

39. *La Biblia de Alba: An Illustrated Manuscript Bible in Castilian*. Madrid: Fundación Amigos de Sefarad, 1992.

The Alba Bible is a unique creation, marking a high point in a period of Jewish-Christian relations that was unsettled at best. In 1422 Don Luis de Guzman, Grand Master of Calatrava, commissioned

the scholar Rabbi Moses Arragel of Maqueda to translate the Hebrew Bible into Castilian, accompanied by an extensive commentary based on Jewish sources. The rabbi at first resisted his patron's request, fearing that exposing pious Christians to Jewish biblical interpretation would reflect negatively on the Jews and bring further persecutions upon them. But Don Luis insisted, arguing that only by studying Jewish sources could Christians properly understand their neighbours and appreciate their religion. Arragel reluctantly agreed and set about his task, completing it in on Friday, 2 June 1430. The final product was, indeed, a most Jewish commentary, drawing on a variety of Jewish sources, including, the Talmud, *midrashim*, *targumim*, and even the Zohar.

Don Luis also arranged for Christian illustrators to illuminate the manuscript profusely and extravagantly. It seems that Rabbi Moses worked closely with them, since many of the illuminations show evidence of a familiarity with Jewish sources, some of them obscure. The result is a masterpiece of manuscript illumination, which also provides an important source of information on contemporary Spanish dress, furniture, weaponry, and musical instruments.

Sadly, Don Luis's good intentions were never realized, and it is unknown whether he ever saw the final product. After the manuscript left Rabbi Arragel's hands on that Friday in 1430, it was apparently scrutinized by Franciscan censors in Toledo for a considerable time, probably until 1433. From there it was passed to the University of Salamanca, where the Dominican Juan de Çamora carried out a preliminary examination, before submitting it to a detailed examination at the Franciscan monastery in Toledo. This culminated in a public disputation at which theologians, knights, Jews, and Moors argued their views. Following this, the manuscript disappeared until 1622, when it reached the great library of the Liria Palace, seat of the Grand Duke of Alba and Berwick, where it has been housed ever since. It seems that Rabbi Arragel was never paid for his work and he disappeared from the public record without a trace.

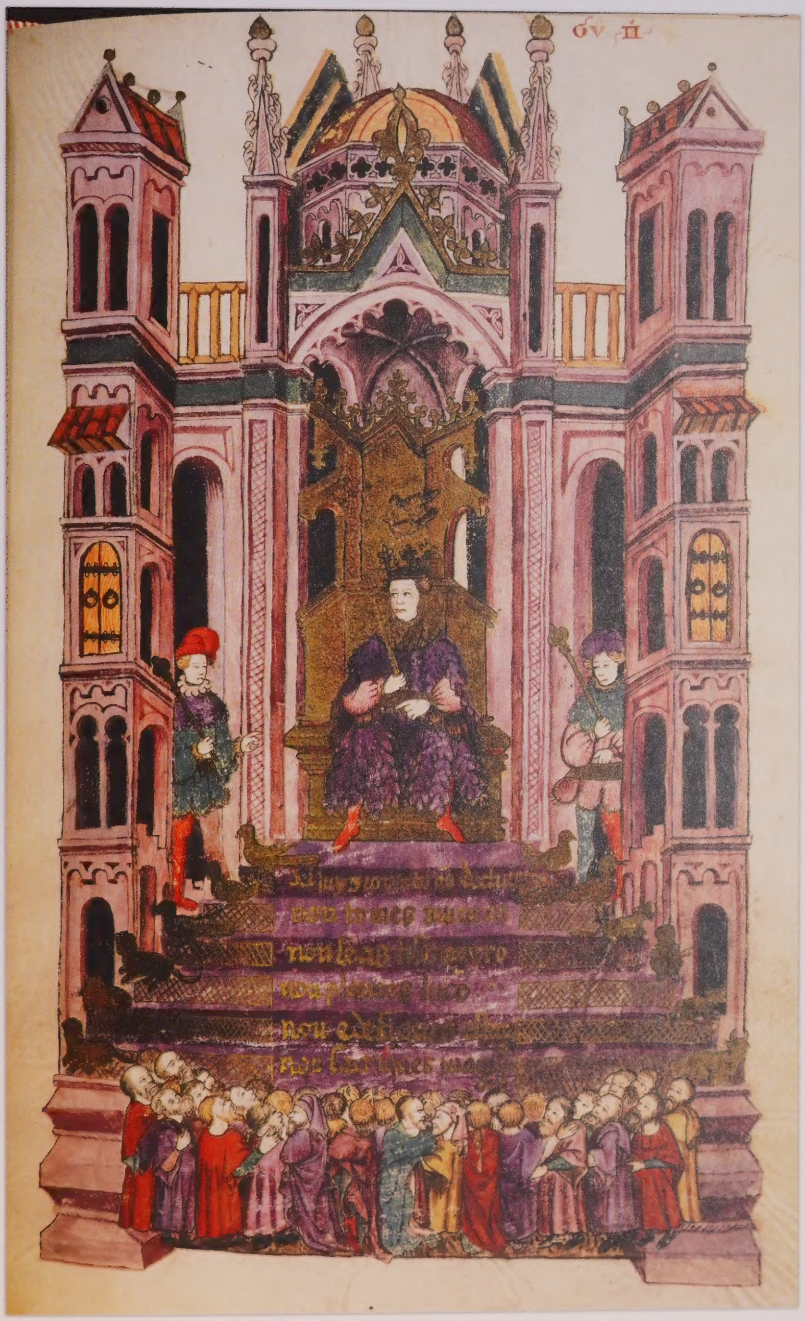
Jewish-Christian relations in Castile continued to decline throughout the fifteenth century leading to the Inquisition, and culminating in the expulsion of Spanish Jewry from Spain in the summer of 1492. But the Alba Bible remains a singular witness to life in Spain during the reign of John II (1406-1454) and a monument to the potential for mutual understanding and tolerance between Jews and Christians in that or any other time.

The decision to produce the facsimile coincided with the rescinding of the Edict of Expulsion by King Juan Carlos in 1992, five hundred years after it was first promulgated.

The facsimile, produced by London-based Facsimile Editions, renowned for the exceptional quality of their work, resembles the original in every detail, although, since the original binding no longer exists, a blind-tooled Mudéjar binding from the same period and locale was used as a model.

40. Francisco de Torrejoncillo (fl. 1670). *Centinela contra judios: puesta en la torre de la Iglesia de Dios*. Pamplona: [s.n.], 1720.

First printed in Madrid in 1674, the *Centinela contra judíos* (Sentinel against the Jews) has been called "the most vitriolic and successful antisemitic polemic ever to have been printed in the early modern Hispanic world." The author, a Franciscan friar, Francisco de Torrejoncillo, wishing to defend the mission of the Spanish Inquisition, called for the expansion of discriminatory racial statutes, and advocated the expulsion of all the descendants of converted Jews from Spain and its



King Solomon from the Alba Bible (no. 39)

Empire. The author combined the existing racial, theological, social, and economic strands within Spanish anti-Judaism to demonize the Jews and their converted descendants in Spain in a very provocative manner.

Western Europe

41. Flavius Josephus (37-100). *Josephi Judei historici pręclara opera.* Paris: François Regnault & Jean Petit, 1514.

Josephus was a Jewish soldier, statesman, and historian, who lived in Palestine and later in Rome in the first century CE. His works have proved to be invaluable sources for the history of the Jews in late antiquity. His *Jewish War* is still relied upon by historians as an important source for the struggle between the Jews and the Romans, which resulted in the destruction of the Second Temple in 70 CE. His *Jewish Antiquities* was intended to present Jewish history and practice to the Romans in as positive a light as possible. His *Contra Apionem* is a polemic intended to defend the Jews against their enemies and critics. His works were preserved in Greek and Latin translation by the Church and were assiduously studied by Christian scholars. They were rediscovered by Jewish scholars only in the sixteenth century. This edition in Latin, is the first complete collected edition of the works of Josephus in any language.

42. Petrus Cunaeus (1586-1638). *De republica Hebraeorum.* Leiden: Elzevir, 1632.

Petrus Cuneaus was the pen name of Piet van de Cun, an important Dutch Christian Hebraist. He saw the biblical form of government, especially Hebrew agrarian law, as a model for his native country. According to Richard Tuck, Cun's book *The Hebrew Republic* is "the most powerful statement of republican theory in the early years of the Dutch Republic." First published in 1617, the book went through several editions in the author's lifetime and also after his death – a testimony to its considerable popularity and influence. The engraved title page depicts Moses and Aaron on either side of the title, with the words *Shema' Yiśra'el* (Hear, O, Israel) above.

43. Judah ben Samuel (ca. 1150-1217). ספר חסידים [*Sefer Ḥasidim*]. Bologna: Abraham ben Moses Hakohen, 1538.

Title translated: The Book of the Pious.

Sefer Ḥasidim is an extremely important medieval German compendium of religious law and practice, reflecting the teachings of a small thirteenth-century group called the Ḥasidei Ashkenaz, the German Pietists. This group, led by Judah ben Samuel the Pious and his disciple Eleazar ben Judah of Worms (ca. 1176-1238), developed an extensive regimen of ethical and halakhic teachings, which included elaborate penitential rites and ascetic practices. The book is an extremely important source for the study of German Jewry in the thirteenth century. Although attributed to Judah ben Samuel, it is obviously the result of extensive collaboration among a number of scholars, including Judah, his father Samuel, and his pupil Eleazar. The book exists in many manuscripts in numerous recensions. Shown here is the first printed edition, produced in Bologna in 1538. This book is part of the Price Collection of Rabbinics, which belonged to the local Toronto rabbi Abraham Price, who himself was a scholar of *Sefer Ḥasidim* and wrote an extensive commentary on the book.

Works of Josephus (no. 41)

Our purpose here, however is to provide an example of a censored work. In the pages shown here, most of the erasures were of references to idol worship (literally, strange or foreign worship, '*avodah zarah*), which Christians suspected could refer to Christianity. Note that a later reader took the trouble to restore the erased text in the margins.

44. Solomon ben Abraham Adret (1235-1310). תשובות שאלות [*Teshuvot she'elot*].
Bologna: Ha-Shutafim 'ośei melekhet ha-meshi [The Partners in Silkmaking], 1539.

Title translated: Answers to questions.

Solomon ben Abraham Adret was an important Spanish rabbi, scholar, and communal leader. He took part in the final Maimonidean controversy in the early fourteenth century over the permissibility to study philosophy in general, and Maimonides' *Guide of the Perplexed* in particular. His responsa, or decisions on matters of Jewish law, are still valued and studied to this day, as are his commentaries on the Talmud. This early edition of his responsa (this is the third collection printed) was subjected to intense scrutiny by the censors, as evidenced by the number of autographs on the final page. This copy was signed by three censors: Dominico Irosolimitano and Luigi da Bologna in 1597, and Isaia da Roma in 1623.

Case 7

45. Thomas Aquinas (1225?-1274). *Summa contra gentiles.* Rome: J. and A. Phaeus, 1657.

This is a very rare edition of the first three sections of Thomas Aquinas's *Summa contra gentiles* with a Hebrew translation by the missionary priest Joseph Maria Ciantes of Rome, assisted by Jewish apostates. Jewish scholars were interested in Aquinas's work and several translations into Hebrew were made in the late Middle Ages and the Early Modern period. This edition provides the most complete translation of a scholastic work to appear in Modern Hebrew. The book also includes a treatise by the bishop Juan Caramuel Lobkowitz, entitled *Cabalae theologicae excidium* (The destruction of kabbalistic theology) which was intended to serve as a vehicle for converting the Jews through their own principles. In the introduction to his translation, Ciantes refers to the Kabbalah as an inferior mode of Jewish mythological thought and includes a list of cardinal Jewish errors, many of which derive directly from kabbalistic writings. He presents the arguments of Aquinas, the 'angelic Doctor,' for the benefit of Jewish scholars, to show the superior nature of Christian thought at its best. It was not unheard of for a serious Jewish intellectual to be convinced of the truth of Christian doctrine by the subtle argumentation of the great Christian theologian.

46. Bernard Picart (1673-1733). *Cérémonies et coutumes religieuses de tous les peuples du monde.* Vol. 1: *Les cérémonies des juifs & des chrétiens catholiques*. Amsterdam: J.F. Bernard, 1723.

Part of a larger work, which attempts to describe the ceremonies and customs of all the peoples of the world, this first volume of Picart's work is dedicated to Judaism and Catholicism. Picart was a French engraver, born in Paris, who moved to Amsterdam in 1723. This is his most famous work, published in ten volumes, between 1723 and 1743. According to Jonathan Israel, the *Cérémonies* was "an immense effort to record the religious rituals and beliefs of the world in all their diversity as objectively and authentically as possible." The text was compiled from the works of Richard Simon, J. Abbadie and others, chiefly edited by J.F. Bernard and A.A. Bruzen de la Martinière, and reedited by J.C. Poncelin. The illustration displayed here shows a Jew in ritual garb of prayer-shawl (*tallit*) and phylacteries (*tefillin*), as well as detailed sketches of *tefillin*. Two things are worth noting: first, the straps of the *tefillin* are shown wrapped around the arm six times rather than seven, which is now the accepted practice. In actual fact the *Shulḥan 'arukh* of R. Joseph Karo, the authoritative code of Jewish law published in 1573, states that the straps should be wrapped

around the arm six or seven times. It was only in the late eighteenth and early nineteenth centuries, under the influence of the Kabbalah and Hasidism, that the custom of wrapping the *tefillin* straps seven times prevailed. Secondly, the illustration clearly shows a round *tefillah shel yad* (arm phylactery). This contradicts the earliest Jewish law code, the *Mishnah* (Megillah 3:5), which clearly states "someone who makes a *tefillah* round is doing a dangerous thing and does not fulfill the commandment properly" (cf. Maimonides, *Mishneh torah*, Laws of Tefillin 4:3). Round *tefillin* were actually mentioned in the *Sefer Mordekhai*, by Mordecai ben Hillel, a thirteenth-century halakhic compendium (see above, item 15) as a rejected custom, based on the talmudic statement that square *tefillin* were an ancient tradition given to Moses at Sinai (*halakhah le-Mosheh mi-Sinai*). We see here from the illustration in Picart (opposite p. 105) and in other sources (e.g., Johannes Leusden, *Philologus hebraeo-mixtus* [Utrecht 1682]), that, despite the opposition of Mordecai ben Hillel and many others after him, the custom of making rounded (cylindrical) *tefillin* persisted into the eighteenth century at least.

47. Johann Jakob Huldreich, translator/editor. ספר תולדות ישוע הנוצרי [*Sefer Toledot Yeshua' ha-Notsri*] *Historia Jeschuae Nazareni: à Judaeis blasphemè corrupta*. Leiden: J. du Vivie, I. Severinus, 1705.

Toledot Yeshu is a medieval Jewish parody of the life of Jesus. First composed in the ninth or tenth century, it is based on sources found in rabbinic literature, and Christian canonical and non-canonical literature. The story circulated in many versions and its textual history is extremely complex. It seeks to demystify and desanctify Jesus's life, treating him like a gifted person, who misused his talents and ended up suffering an ignominious end. His miracle-working is attributed to his having learnt the ineffable divine name during a visit to the Temple in Jerusalem. Although the Toledot Yeshu circulated in various versions in over one hundred Hebrew manuscript copies and in versions in Aramaic, Judeo-Arabic, Judeo-Persian, Ladino, and Yiddish, it was never published by Jews, probably for fear of negative repercussions. It has been published several times by Christians, however, the first in 1681 by J. Wagenseil. This edition is the second. It is based on a lost manuscript and includes a Latin translation. Presumably Christians published it in order to take issue with its contents and discredit it.

48. Paul Nicolaus Einert (late 17th-18th cent.). *Entdeckter jüdischer Baldober: Oder Sachsen-Coburgische Acta Criminalia Wider eine Jüdische Diebs- und Rauber-Bande.* Coburg: J.G. Steinmarck, 1737.

The eighteenth century saw an increase in Jewish banditry, marked by the rise of roving bands of Jewish robbers who seem to have enjoyed considerable success. At this time Jews were restricted in the occupations or trades open to them, which were generally lower class and included moneylending, peddling, hawking, and pawnbroking, all of which were prone to penetration by criminal elements. Favourite targets were churches and the homes of wealthy Christians, places where there was a likelihood of finding considerable amounts of silver. The book shown here provides a detailed report of the trial of a band of robbers in Saxe-Coburg (present-day Bavaria and Thuringia), led by Mendel Carben and Hoyum Moses. It includes three engravings, two of which show the criminals Hoyum Moyses and Emanuel Heinermann in hand-cuffs. Especially interesting is the information the book provides on the Yiddish slang of the Jewish criminals, much of which entered the German language. An obvious example appears in the title of this book. "Baldober" means ringleader, and derives from the Yiddish *bal-dover* and ultimately the Hebrew *ba'al-davar*, meaning an important person or leader.

49. Elias Libor Roblik (1689-1765). *Jüdische Augen-Gläser.* 2 vols. Brünn: A.J. Preyss, 1741-1743.

Roblik, a Moravian cleric who eventually forsook the priesthood, attempted to dissuade the Jews from their false beliefs through the force of argument. He attacked Jewish doctrine rather than the Jews themselves, whom he earnestly believed would see the truth of Christian belief if only their rabbis and their Talmud would not hide the truth from their eyes. This work is hence symbolically titled "Jewish Eyeglasses," and a large pair of eyeglasses is shown on the frontispiece. The

illustration shown here depicts a Jew wearing eyeglasses and reading various verses from the Hebrew Bible (Christian Old Testament), which according to Christian tradition predict the coming of Jesus. The first part of the book is an apology for Christianity based on the New Testament. The second part is a negative portrayal of Judaism based on Johann Eisenmenger's *Entdecktes Judenthum* (Frankfurt 1700). The author tries to prove from the Talmud that the present Jewish faith is false and godless. The six copper engravings accompanying the book are particularly rich in imagery.

50. Johann Christian Georg Bodenschatz (1717-1797). *Kirchliche Verfassung der heutigen Juden, sonderlich derer in Deutschland.* Erlang/Cobourg: Bodenschatz, 1748.

Bodenschatz was a German Protestant theologian who devoted his life to the study of Judaism and Jewish antiquities. His *Kirchliche Verfassung der heutigen Juden* begins with a short history of the Jews, but is mainly concerned with describing Jewish ritual practices. It is generally considered to be a reliable source for information on Jewish halakhah and custom in the German-speaking territories at the time. The thirty engravings are valuable visual aids for the study of contemporary Jewish practice. Shown here are several scenes from a *ḥalitsah* ceremony. *Ḥalitsah* is the ritual that must be carried out by the brother of a married man who died without producing children. The brother is obligated by biblical law to marry the widow. If he refuses, he must undergo *ḥalitsah*, which involves the widow removing a shoe from his right foot, and spitting in his face, a form of public humiliation, as a punishment for not fulfilling his duty towards his brother (see Deuteronomy 25:5-10). Today, *ḥalitsah* is the norm rather than the exception, and the ceremony is performed perfunctorily. Shown here (clockwise from the upper left-hand corner) is the man washing his feet before the ceremony, the woman removing the special *ḥalitsah* shoe from his right foot, and the woman spitting in her brother-in-law's face. These illustrations show the great value that the work of such Christian Hebraists as Bodenschatz, Buxtorf, Leusden and others have for the study of Jewish custom and practice in the Early Modern period.

51. *The Esther Scroll = Die Estherrolle = Le rouleau d'Esther.* Ed. Falk Wiesemann. Köln: Taschen, 2012.

Recently a very fine and rare example of the Scroll of Esther was rediscovered in the Gottfried Wilhelm Leibniz Library in Hanover, dated 1746, and measuring 6.5 metres in length. This scroll is unique, not only in terms of its lavish illuminations, but also because it contains a contemporary German version of the story of Esther. This facsimile was issued in a limited edition of 1746 copies. The fact that a German text of Esther appears in a scroll in the mid-eighteenth century is puzzling. For Jews it was a religious requirement to read the Torah and the book of Esther from a scroll, but this was not the case for Christians. Jews began illuminating Esther scrolls in the sixteenth century. The oldest dated illuminated example was produced in Venice in 1564 by the female scribe Stellina bat Menaḥem. The peak period of production of illuminated Esther scrolls was in the seventeenth and eighteenth centuries in Italy, the Netherlands, the Germanic territories, and the Habsburg Empire. The scroll in question has a colophon signed "W.C. J. a Hildesheim 1746." Falk Wiesemann has identified the scribe as Wolf Leib Katz Poppers of Hildesheim, a scribe and illustrator. The biblical text was taken from a German Bible published in 1723 in Lüneburg. It is likely that this piece was commissioned by a wealthy Jewish courtier to give as a gift to the emperor or an influential Gentile courtier. Eventually it ended up at the Leibniz Library.

52. *Rzad narodowy. Do braci polakow wyznania mojzeszowego.* [Warsaw: s.n., 1863]. (On wall Maclean-Hunter Room)

This broadsheet printed in Polish and Hebrew contains a call by the Polish National Government to Polish Jews to support the January 1863 uprising against the Russian occupation of Poland. It contrasts the tradition of Polish tolerance and hospitality with the sufferings of Jews under Russian rule. It mentions the Khmel'nitsky massacres of 1648, the Slaughter of Praga in 1794, when Russian troops murdered thousands of inhabitants of this predominantly Jewish district of Warsaw, as well as the forced draft of Jewish youth into the Russian army, where they were "brought up by pig farmers and forced to leave their faith." The insurgent government encourages Jews to join the insurgent troops and to fight against the Russians, promising them full and equal rights in liberated Poland. Biblical verses (Isaiah 57:19; Malachi 2:10) underscore the idea of the brotherhood of Poles and Jews, free people and children of the same God. The sheet is stamped with the National Government's insignia featuring the crown, the Polish, Lithuanian, and Ukrainian coats of arms, and its motto: "Equality, Freedom, Independence." It is dated 22 June 1863. The uprising lasted until 1864 when it was crushed by the Russians. The only other known copy of this piece is in the National Library of Poland.

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Case 8

Jews on the Margins: Sabbateans, Karaites, Bene-Israel, Jews of China

This case features Jews on the margins of Judaism, whether Sabbateans in Italy and Turkey, Karaites in Crimea, Bene-Israel in India, Jews in Kaifeng, China, or even Jews who ended up for one reason or another in far-off Shanghai.

Sabbateans

The Sabbatean Movement burst onto the scene in Smyrna, Turkey in 1665, when the charismatic figure Shabbetai Tsevi (1626-1676) was declared to be the Messiah by his prophet Nathan of Gaza. Jewish communities all over Europe, the Middle East, and North Africa, weary from the long, seemingly endless exile, flocked to his side, desperately wanting to believe in him. The hopes for redemption were soon quashed when Shabbetai Tsevi was forced to convert to Islam in September 1666 by the Sultan Mehmed IV. As a result the movement quickly lost its appeal, though some stalwart devotees (called Dönmeh) continued to follow Shabbetai Tsevi and his teachings for centuries after his conversion and death.

The two works shown here are not actually Sabbatean in content, but they have fascinating and important Sabbatean associations.

Karaites

The Karaites, the oldest Jewish sect, are scripturalists, who accept the Hebrew Bible as their major source of religious authority, and reject the Oral law of the rabbis as expressed in the Mishnah and Talmud. The Karaites originated in Babylonia in the eighth century and came into their own as a significant Jewish movement in Palestine in the late ninth century. The main centres in the high Middle Ages were in Jerusalem and Cairo. After the Crusader conquest of Jerusalem in 1099, a new centre developed in Byzantium, chiefly in Constantinople. In the late Middle Ages, Karaites began moving eastward along the trade routes, establishing centres in Crimea, Volhynia, and Lithuania. Crimea, which recently came into prominence in the news, when the Russians seized it from Ukraine, belonged to the Tatar Kaganate in the Middle Ages until the Russians conquered it in 1783. Thus, the local populations including the Jews, spoke Tatar. Alongside the

Karaite community there was a thriving Tatar-speaking Jewish community, whose origins date back to the Greek colonies on the shores of the Black Sea in second-first centuries BCE, which by the mid-nineteenth century became known as the Krimchaks, in order to distinguish them from the Karaites and Ashkenazi Jews.

The Karaites were slow to adopt printing. The few items printed before the eighteenth century, were from Rabbanite presses. The first Karaite book to be printed was the prayerbook, issued in four volumes by Daniel Bomberg in Venice in 1528-1529. This was followed a year later by the code of Karaite halakhah, *Adderet Eliyyahu*, shown here. In the 1730s a Karaite press operated in Chufut-Kale, Crimea, for a few years, producing about a half a dozen books, one of which is on display. In the early 1830s a press was established in Eupatoria with the help of Abraham Firkovich, the famous Karaite communal leader and book collector. It produced several dozen important works before closing in the 1860s.

Bene Israel

The origins of the Bene Israel community in India are shrouded in mystery. By their own accounts their ancestors left the Galilee in the second century BCE during the persecutions of Antiochus Epiphanes (175-163 BCE). Their ship was wrecked in the Indian Ocean and seven surviving couples were washed ashore on the Konkan coast near the village of Nawgaon, about forty-two kilometres south of Mumbai. They lived there for centuries, isolated from Jewish life in the rest of India and the world. They forgot the Hebrew language, as well as many Jewish customs and ceremonies, and adopted the Hindu language Marathi and the names, customs, and dress of their Hindu neighbours. But they still observed certain Jewish customs such as circumcision, the dietary laws, the Sabbath and many holidays and fast days, and knew to recite the *Shema'* prayer (Deuteronomy 6:4-9).

The existence of the Bene Israel only became generally known to others outside of India in the eighteenth and nineteenth centuries, when some members of the group moved to Mumbai to take advantage of economic opportunities, and to avoid the unstable political situation in Konkan. There they met some Jews from Cochin, who, together with Jewish immigrants from Baghdad in the early nineteenth century, began teaching the Bene Israel Jewish laws and customs, thus bringing them into mainstream Judaism.

After the establishment of the State of Israel many members of the community moved there, and after a stormy absorption period, were recognized by Israel as "Jews in every respect." Since then subsequent generations have become fully integrated into Israeli society.

Jews in Kaifeng, China

In the early twelfth century a Jewish community was established in Kaifeng, situated on the Bian River, just south of the Yellow River, then capital of the Northern Song Dynasty (960-1126). These Jews appear to have arrived overland from Persia, Iraq, and possibly Yemen, or, according to their own account, by sea from India, as cotton merchants. Their first synagogue was built in 1163. It was completely destroyed and rebuilt three times, surviving until 1849 when it was severely damaged by floods. The Judaism they practiced was rabbinic in nature—they had *siddurim, ḥumashim*

(Pentateuchs), and Torah scrolls, held daily prayers, and observed the holidays, dietary laws, and circumcision. From the seventeenth century on, the Kaifeng community was virtually isolated from the rest of the Jewish world. After the flood in 1849, the synagogue was dismantled, marking the beginning of a steady decline as members of the community moved to other parts of China, losing contact, in the process, with their native lineage. Practices were discontinued, knowledge of Hebrew lost, but identity still remained for another hundred years or so. To this day there are local residents who can trace their ancestry to the Kaifeng Jewish community.

Jews in Shanghai, China

Jews first arrived in Shanghai in the second half of the eighteenth century as merchants and traders. Among them were members of the prominent Iraqi Sassoon and Kadoorie families. Following the Nazi rise to power in 1933, European Jews began to look for new homes, but few doors were open to them. By the end of 1938 following *Kristallnacht*, the situation was desperate and most Jews had nowhere to go to escape impending doom. One place of refuge was Shanghai which had become a free port in 1937 after the Japanese invasion. From 1938-1941 close to twenty-thousand Jews arrived from Germany and Poland. In 1943 the Japanese required all Jews to relocate to a three-quarter square mile area in Shanghai's Hongkew district, where they lived out the War. Among the Jews to find safe haven in Shanghai was a large portion of the faculty and students of the Mir Yeshiva, who obtained visas through the good offices of the Japanese Vice-Consul in Lithuania, Chiune Sugihara. They first established themselves in Kobe, Japan in 1941 and in 1943 were transferred to Shanghai where they stayed until 1947. After the war, most of the Jewish refugees in the ghetto left for Palestine or North America.

Sabbateans

53. ספר הזוהר [Sefer ha-Zohar. Manuscript, Crete, 15th century].

Title translated: The Book of Splendour.

The Zohar is the central work of Kabbalah, the dominant form of Jewish mysticism in the Middle Ages. Attributed to the *tanna* (early rabbinic sage) Rabbi Simeon ben Yoḥai (second century), it is generally believed to have been written by Moses de Leon and his circle in Spain in the late thirteenth century. It is organized as a commentary on the Torah, but includes much material of a homiletical nature, including stories about Rabbi Simeon and his circle, and much mystical speculation. Scholars now believe it circulated in fascicles for the first hundred years or so, and only began to be compiled into codices at the end of the fourteenth century. The Fisher Friedberg copy, which dates from the early fifteenth century, was written in Crete by Shabbetai Balbo, a well-known scribe, who has left his mark in the book in at least two places. It is thus one of the earliest near-complete manuscripts of the Zohar and an essential source for the study of the text and transmission of this singularly important work.

But what makes it most intriguing and truly captures the imagination, is its association with Shabbetai Tsevi, the famous false messiah of the seventeenth century. A marginal note on the very first page reads:

This is the book which Elijah, of blessed memory, indicated to Amira that he should read and peruse day and night. Later the brother of Amira gave it as a gift to the great rabbi AM"Ḳ, of blessed memory. When the latter fell and was about to enter the life of the next world, he gave it to me as a present and he ordered me to treat it with great veneration. The lowly of spirit, Nathan Noah.

Amirah (an acronym for **A**donenu, **M**alkenu, Yarum **H**odo "Our Lord and King, may his glory be exalted") is an epithet for Shabbetai Tsevi. Tsevi was heavily influenced by Zoharic mysticism. AM"Ḳ is an acronym for Abraham Miguel Cardoso (ca. 1626-1706), a prominent disciple of Shabbetai Tsevi. Nathan Noah was a doctor in Alexandria in the early eighteenth century. It is known that Cardoso was there at this time and that he was involved in a fight with his nephew, who mortally wounded him with a dagger. He lingered for a few days before succumbing to his wounds. The note in the manuscript is thus corroborated by external evidence – a truly mind-boggling story. The trail stops there. We have no idea what happened to the manuscript after Nathan Noah's death, but eventually it ended up in the hands of a dealer who sold it to Mr. Friedberg.

54. Moses Maimonides (1138-1204). מדע אהבה זמנים מהיד החזקה [*Mada', Ahavah, Zemanim meha-Yad ha-ḥazakah*]. Venice: Andrea Morisini, 1665.

Title translated: [The Books of] Knowledge, Love [of God], [Appointed] Times, from the Strong Hand [= the Mishneh Torah].

Like the Zohar, this piece is of intrinsic interest both for its content, and the historical circumstances of its printing. Maimonides' *Mishneh Torah*, a halakhic code encompassing the entire body of legislation found in the Talmud, is organized into fourteen books. In his introduction, Maimonides states that he called his book *Mishneh Torah* (second Torah) because it was his intention that the reader be able to learn the content of the Oral Law from studying his book, without the need to resort to any other halakhic work, including the Talmud. In the Diaspora, several communities, especially that of Yemen, took this to heart, made the *Mishneh Torah* a major focus of their studies, and

followed Maimonides' rulings. To a lesser extent, this was also true in Italy, where we find a large number of manuscripts and printed books containing the first three books of the *Mishneh Torah--Mada'* (knowledge = fundamental principles, repentance, etc.), *Ahavah* (love = prayer), *Zemanim* (appointed times = Sabbath and holidays)--sometimes with the addition of the laws of sanctifying the New Moon, or the laws pertaining to incest and diet. These books were meant to serve as guides to Jewish practice, covering the main areas of concern for the Diaspora Jew. The first such edition was printed in Mantua in 1566. Our copy was printed a century later in Venice in 1665. It is the first such book to include the dietary laws and the laws of kosher slaughter, instead of the laws of sanctifying the New Moon.

מדע
אהבה זמנים
מהיר החזקה להרמב״ם ז״ל
עם מראה מקום מהפוסקים והפסוקים ומפתחות כללי הלכותיו
ועם הגהות וביאורים לתועלת כל ההוגים
ואלה מוסיף על הראשונים בהלכות מאכלות אסורות
בהסיר ויתיר והליף וכאשר בהקדמה יראה הקורא
מקרוב באו לא שערום הדפוסים הקדמונים עד עצם
היום הזה
באותיות חדשות ונייר מיופה ורוב הגהה
בויניציאה
בכצות חצר הגדול
אנדריאה מורישיני
שנת אמור לחכמה אחותי את

Appresso Domenego Vedelago.
Con licenza de' Superiori, e Priuilegio.

But what makes this book especially rare and unusual is the Sabbatean connection. Two features of this book connect it to Shabbetai Tsevi, who proclaimed himself Messiah in 1665 and whose movement was at its peak in 1666. At the head of the title is a picture of a man riding a lion. This is a characteristic Sabbatean image, as Nathan of Gaza, Shabbetai Tsevi's "prophet" had prophesied that Shabbetai Tsevi would return from his journey to the River Sambatyon riding a lion and holding a four-headed snake as a rein (*resen*). The symbolism is intended to indicate the Messiah's dominion over the animal kingdom. The second Sabbatean allusion is found in the colophon at the end of the book which states that the year of printing is the year of *mashiaḥ nagid*, the prince Messiah, another obvious allusion to Shabbetai Tsevi. What makes the Fisher copy especially rare is that many of the extant copies of this edition lack the title page and colophon with the Sabbatean allusions. After Tsevi's conversion to Islam in September 1666, the movement fell apart, and the feelings of disappointment and betrayal were so strong that one can understand the desire to extirpate all references to the discredited messianic pretender. Therefore to find a copy with these pages intact is especially unusual and noteworthy.

Karaites and Krimchaks

55. Elijah Bashyatchi (ca. 1420-1490). אדרת אליהו [*Adderet Eliyyahu*]. Constantinople: Gershom ben Moses Soncino, 1531.

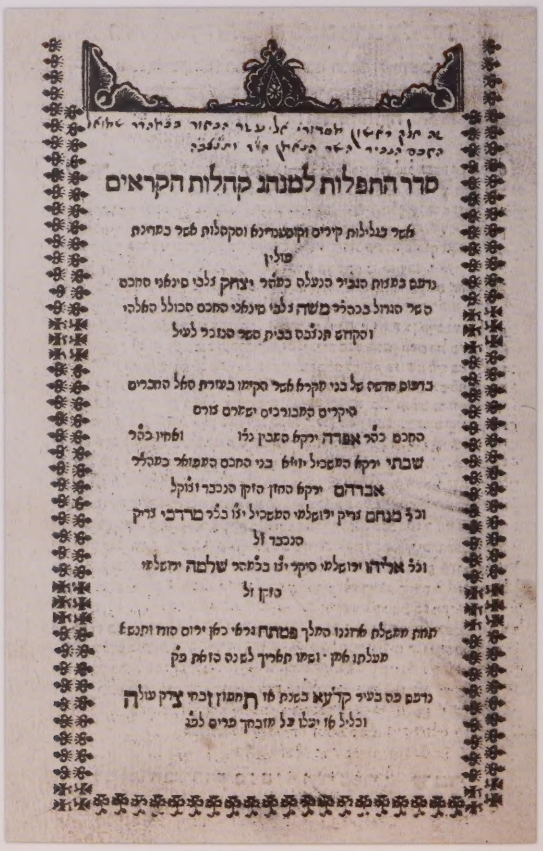
Title translated: The Mantle of Elijah.

Karaites were slow to adopt printing, preferring to produce manuscripts well into the nineteenth century. The first Karaite printed works were produced by Christians or Rabbanites. *Adderet Eliyyahu* is a compendium of Karaite halakhah by the leading rabbi of the Constantinople community in the fifteenth century, Elijah Bashyatchi. It was the second Karaite work to be printed, after the prayerbook issued in Venice in 1528-1529 by the Christian, Daniel Bomberg. The printer is the famous Gershom Soncino (d. 1533) who was approaching the end of his career (see above, no. 25). It was not reprinted until the Karaites produced it themselves in Eupatoria in 1834.

56. סדר התפילות למנהג הקראים [*Seder ha-tefillot le-minhag ha-Ḳara'im*]. Kale: Afeda and Shabbetai Yeraḳa and Menaḥem Tsadiḳ Yerushalmi, 1737.

Title translated: The Order of Prayers According to the Custom of the Karaites.

The first Karaite printing press was established in Chufut-Kale, Crimea in 1734. It lasted only a few years producing only a handful of books. This prayerbook was the second book printed and is now extremely rare. On display is the first of the four-volume set, which includes the daily and Sabbath prayers.


סדר התפילות למנהג קהלות הקראים

57. שבחי תודה לקיר"ה [Shivḥe todah la-Ḳir"ah]. Eupatoria: [s.n], 1833.

Title translated: Praises of Thanksgiving to the Tsar, May his Glory be Exalted.

This work includes hymns by Karaite leaders Abraham Lutski, Abraham Firkovich, and others, composed in gratitude to Tsar Nicholas I for the exemption of the Russian Karaites from compulsory military service in 1828. This was one of the first works produced by the printing house established by Abraham Firkovich in Eupatoria, Crimea in 1833.

58. ספר תרגום תורה [נביאים, כתובים] בלשון טטר [*Sefer Targum Torah, (Nevi'im, Ketuvim) bi-leshon Ṭaṭar*]. 4 vols. Eupatoria: M. Ṭirishḳan, 1841.

Title translated: The Translation of the Torah, [Prophets, and Writings] in the Tatar Language.

Despite their devotion to the Bible, the Karaites in Eastern Europe did not produce many editions of the biblical text, presumably being content to rely on the editions of the Rabbanites. Shown here is an exemplar of the only edition of the entire Bible in Judeo-Tatar. Judeo-Tatar, Crimean Tatar in Hebrew script, is one of two Tataric languages used by the Karaites, the other being Karaim, which exists in two ethnolects, a Northern (Lithuanian) and Southwestern (Galician).

59. Nissim ha-Levi Tsaḥtsir (ed./trans.). סדר הגדה של פסח נעתק לשפת טטר לתועלת בני עמי הקרימצ'אקים [*Seder Haggadah shel Pesaḥ ne'etaḳ li-śefat Ṭaṭar le-to'elet bene 'amme ha-Ḳrimts'aḳim*]. Pietrkow: M. Tsederboim, 1904.

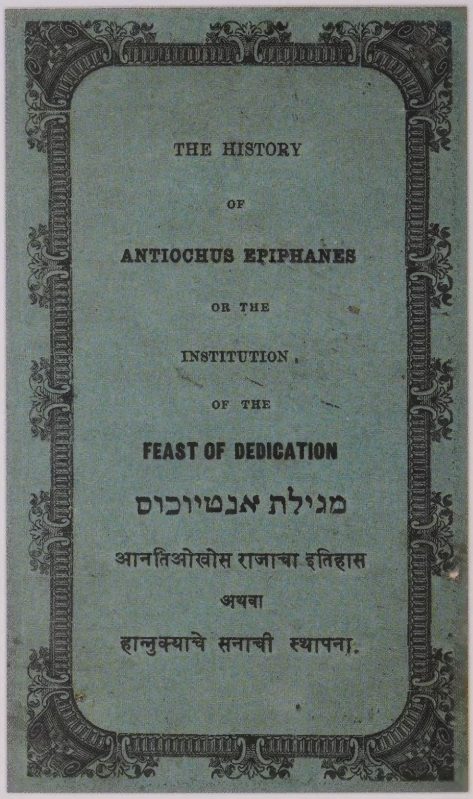
Title translated: Haggadah for Passover Translated into Tatar for the Benefit of the Krimchak People.

The Krimchaks were the Rabbanite Jews of the Crimean Peninsula. Their history in Crimea dates back to the beginning of the first millennium, but they have left very few written records. This Haggadah, which is extremely rare, was approved by Rabbi Hayyim Hezekiah Medini, author of the encyclopedic work on Jewish law and custom, *Śede ḥemed*, and perhaps the most famous rabbi from Crimea. The Haggadah is printed in Hebrew with a full Tatar translation on each page. It has a Hebrew-Tatar glossary at the end, to help children understand the Hebrew text.

סדר
הגדה של פסח
נערך ונעתק לשפת מאטר המדברת בינינו פה בטדינת
קרים לתועלת בני עמי הקרימצאקים הי"ו. מאתי
צעיר אנבי נסים (נתן) הלוי המכנה צחציר הי"ו
(בן לא"א איש יר"א ר' מרדכי הלוי נ"ע) הקטן
בתו"ח אדמו"ר הצדיק הגאון המפורסם בכל קצוי
ארץ לשו"ת חכם באשי בעיה"ק חברון ת"ו
נקש"ת חיים חזקיאו מדיני שלים"א.
פיעטרקוב
בדפוס של ר' מרדכי צערערבוים.
בשנת התרס"ד לפ"ק
ГАГАДА ШЕЛЪ ПЕТАХЪ
Разсказъ о выходѣ евреевъ изъ Египта.
Въ типографіи М. Цедербаума въ Петроковѣ
1904 г.

Bene-Israel

60. Joseph Ezekiel Rajpurker (1834-1905), translator. *The History of Antiochus Epiphanes, or, The Institution of the Feast of Dedication.* Translated from Hebrew into Marathi. Bombay: Gunput Crushnaji's Press, 1866.


THE HISTORY

OF

ANTIOCHUS EPIPHANES

OR THE

INSTITUTION,

OF THE

FEAST OF DEDICATION

מגילת אנטיוכוס

आनतिओखोस राजाचा इतिहास

अथवा

हानुक्याचे सनाची स्थापना.

Megillat Antiyokhos (The Scroll of Antiochus) is a popular account of the wars of the Hasmoneans and the origins of the festival of Hanukkah (165-162 BCE). It was probably written in the Talmudic period (third to fifth centuries C.E.). As the author was unaware of the Book of Maccabees, he did not use it or other more reliable sources. The book was fairly popular in the Middle Ages and was read in the synagogue on Hanukkah in some communities. It explains the eight-day holiday of Hanukkah, as does the Talmud, on the basis of the miracle of the flask of oil lasting eight days instead of one.

The translator of this book, Joseph Ezekiel Rajpurker, was born in Bombay (now Mumbai) in 1834 and was educated in British Christian missionary schools. He began his career in 1860 as an assistant teacher in the David Sassoon Benevolent Institute and within five years rose to become the headmaster -- a post he held for over forty years. He was a religiously observant, self-taught Hebraist, who served as a lay-minister. He was the first member of his community to attain significant posts and honours in the community at large. The records of community events he maintained are still used by researchers to this day. He spent years translating Hebrew prayer books and other Hebrew books into Marathi for the benefit of the Bene Israel community.

The Jews of Kaifeng, China

61. Photographs from the archive of Bishop William Charles White. (on the wall, Maclean-Hunter Room)

William Charles White was born in Devonshire, England in 1873. In 1881 he immigrated to Canada with his family, settling in Norwood, Ontario. After a short career working for the YMCA in Kingston and Ottawa, he became interested in missionary work and decided first to obtain a university degree. He enrolled in Wycliffe College, University of Toronto in 1894. He was ordained

deacon in 1896 and shortly thereafter, in January 1897 sailed for China to be a missionary in Fuhkien. In 1909 he was recalled and ordained bishop, after which he returned to Kaifeng, China to serve as Bishop of Hunan Province. He remained there for the next twenty-five years, returning to Canada in 1934 during the height of the Chinese Civil War. In 1935 he was appointed Professor of Chinese Studies at the University of Toronto, serving in this position until his retirement in 1948. While in China, he studied local Chinese history, collected artifacts, and took many photographs. He took a special interest in the Jews of Kaifeng, researched their history thoroughly, and wrote a definitive scholarly work, called *Chinese Jews*, first published in 1942 by the University of Toronto Press, which is still highly regarded in the field. Many of the artifacts he brought back are part of the Asian collection at the Royal Ontario Museum. Bishop White's papers are deposited in the Fisher Library, and the photographs of Chinese Jews shown here are from this collection.

Kaifeng Jews reading the Torah

The Jews of Shanghai, China

62. *Almanac Shanghai*. Shanghai [s.n]., 1946.

63. אונזער וואָרט: זאמלהעפט [*Unzer yort: zamlhefṭ*]. Shanghai: [s.n]., 1946.

Title translated: Our Word: A Collection.

Shown here are two post-World War II publications. *Almamac Shanghai* was intended to be an annual, but this seems to have been the only issue. It was edited by a Jew, Osie Lewin, and contains a wealth of material about the Jewish community in Shanghai. *Unzer yorṭ* is a small literary collection in Yiddish – evidence that Yiddish culture was also cultivated in the Shanghai Ghetto. Among its contributors is Joseph Mlotek, who later became a well-known Yiddish educator, author, and folklorist in New York.

Front cover of Montefiore Album (no. 64).

Portrait of Montefiore with his signatures in Hebrew and English (no. 65).

Cases 9-10

Zionism and the Rise of Jewish Settlement in Palestine: The State of Israel in the Making

The Zionist movement was founded in the late nineteenth century and historically can be understood as part of the general trend towards national self-determination that was spreading throughout Europe and other parts of the world. For Jews, the burden of constant discrimination and hostility weighed heavily upon them, and the idea of reestablishing a homeland in the very place where the Jewish people was born and had lived for centuries before being exiled in 70 CE had a special appeal. The Ḥovevei Zion (Lovers of Zion) were an early precursor of the political Zionist movement. The first branches were established in the early 1880s in Russia, and promoted emigration and the establishment of agricultural settlements in Palestine. When the World Zionist Organization was established in 1896, most of the Ḥovevei Zion joined the new organization.

64. [Moses Montefiore Hundredth Birthday Jubilee Volume. Warsaw: N. Nirnstein, 1884.]

This remarkable album was produced by the Ḥovevei Zion to honour the great Jewish statesman and philanthropist Moses Montefiore (1784-1885) on the occasion of his one-hundredth birthday. Tributes were commissioned from over twenty Jewish communities in Eastern Europe, including Warsaw, Moscow, Vilna, Minsk, and Odessa, and included an encomium, usually in verse form, to Montefiore, followed by signatures of the leaders of the communities, or a list of leaders written by a professional scribe. Many sheets also include the stamps of various societies dedicated to charitable works or the study of Jewish texts (*ḥevrot shas* or *mishnayot*). The pages, written on parchment, were then bound by a binder in Warsaw, Numa Nirnstein, who added his own poem of praise in three languages, celebrating Montefiore and boasting of his own achievement.

These lists of names and societies are an important historical source for the study of communal structure and leadership in these East European communities in the 1880s. Among the signatures on the Warsaw page displayed here are those of Saul Phinehas Rabbinowitz (1845-1910), historian and first secretary of Ḥovevei Zion, Ḥayyim Selig Slonimski (1810-1904), educator, inventor, and science author, and the famous poet, Judah Leib Gordon (1831-1892), who wrote the poem under the photograph of Montefiore also displayed here.

65. Portrait of Moses Montefiore.
(On the wall, Maclean-Hunter Room)

This sheet, taken from the album, with a portrait of Montefiore, and a poem of praise by Judah Leib Gordon was widely circulated at the time of his hundredth birthday.

Case 10

Mandate Palestine

The focus of this case is the period of the British Mandate for Palestine, which began in 1923 and ended with the establishment of the State of Israel on May 15, 1948. It serves as a counterpoint to the adjacent case on the Nazi Holocaust, which covers much of the same period. Here the focus is on Jewish life in Palestine in the 1920s, '30s and '40s and on some of the institutions established at that time, during the process of state-building, when the foundations of the nascent Jewish state were laid. Satire was an important form of entertainment during this period. An example is the satirical Haggadah *Mi-Mitsrayim ye-'ad henah*, shown here. Also featured are several kibbutz and secular Haggadot from the Druck Collection of Haggadot.

The primary goal of the Zionist Movement was the return of the Jewish people to its ancestral homeland and the reestablishment of the natural attachment of the people to the Land of Israel. The kibbutz movement played a key role in bringing this goal to fruition. For several generations the kibbutzim were at the forefront of the settlement effort and were a primary source of leaders of the Yishuv (the pre-1948 Jewish community) and later of the young state.

Another aspect of Zionist ideology was the Negation of the Diaspora and the religious customs and mores associated with it. While some sought to totally sever all ties to religion, many others sought to revitalize religious practices, and instill in them new meaning, based on secular, humanistic ideals. It is in this context that we must understand the phenomenon of kibbutz haggadot.

The Haggadah is the text that forms the basis for the ceremony the Seder, which is acted out in Jewish homes around the world on the first night of Passover (and also the second in the Diaspora). The traditional text was fixed by the sages of the Rabbinic and Geonic periods and features the eating of matzah and bitter herbs, the drinking of four cups of wine, and the retelling of the story of the Exodus from Egypt. This text was no longer acceptable to secular Zionists with their strong socialist and humanistic ideals. But rather than reject it completely, they chose to maintain the framework and adapt it to suit their needs. Typically, most of the ritual acts were eliminated, the emphasis was shifted from the midrashic retelling of the Exodus to the original account as set out in the Book of Exodus. Other features included: passages from the Song of Songs and other expressions of joy and delight related to the coming of spring; a harvest celebration reminiscent of the biblical grain offering (*'omer*) brought at Passover to mark the beginning of the growing

season; and a review of major events in the kibbutz during the previous year. (The beginning of the month of Nisan, during which Passover falls, is one of several "new years" in the Jewish calendar.)

Kibbutz haggadot began to be produced by individual kibbutzim in the mid-1930s and are still produced to this day. Large kibbutzim produced their own, while smaller kibbutzim sometimes collaborated in their production. On occasion the kibbutz movements (at least four, representing different ideologies) sponsored the publication of Haggadot. The quality of production varies from primitive mimeographed and stapled typescripts to more sophisticated printed versions on good quality paper. Many are illustrated by local artists.

What makes these Haggadot especially interesting are the special readings introduced into the text. Some are repeated in various editions, but there are significant variations and local innovations that make these texts worthy of study. After the Holocaust, many kibbutzim rewrote the Exodus story to incorporate the liberation of the Jewish people from Nazi bondage, a powerful image which was tremendously meaningful for many kibbutzniks who were survivors themselves and had experienced the liberation from bondage and the exhilaration of freedom.

Most kibbutz Haggadot were never produced for the commercial market. They were in-house publications meant for local use and their circulation was quite restricted. This makes them quite rare and their scarcity has only increased in recent years.

Cyprus

The White Paper of 1939 severely restricted Jewish immigration to Palestine, limiting it to 100,000 souls from 1939 to 1944. The Jewish community of Palestine fiercely opposed this policy, which had been imposed to appease the Arab population. After the War, with thousands of Jewish survivors clamouring to enter the Jewish homeland, the British extended this restrictive policy. Many ships set sail from Europe loaded with refugees, only to be intercepted by the British. In 1946, the British government decided to establish a series of detention camps on Cyprus to hold these illegal immigrants. The camps were in operation between 13 August 1946 and 10 February 1949 and some 54,000 men, women, and children, passed through them, some staying for more than a year. The camps were run by the British army like prisoners-of-war camps and conditions were poor. Detainees suffered from malnutrition, overcrowding, and lack of privacy. The British administration in Palestine, which was responsible for the camps, did not have sufficient resources to run them properly. The American Joint Distribution Committee was called on to help out, which it had already been doing since September of 1946, organizing medical clinics and nurseries, providing supplementary food rations, and arranging educational programs for children and teens.

The majority of detainees were young, between thirteen and thirty-five, and many belonged to Zionist youth groups or other organizations. Representatives from Youth Aliya and other organizations in Palestine were allowed to work with the refugees and to help provide them with some cultural and educational stimulation.

Publications from Cyprus are scarce, numbering only a few dozen. The Fisher Library has three; only the Haggadah from Cyprus is displayed here. These, like the kibbutz Haggadot, are all "in-house" publications, typewritten and mimeographed by Zionist organizations for local consumption. They were not intended for wide distribution and it is miraculous that any have survived at all.

66. Avraham Lev. הגדה של פסח ממצרים ועד הנה [*Haggadah shel Pesaḥ mi-Mitsrayim ye-'ad henah*]. Tel-Aviv : Hotsa'at "Me-Hodu ye-'ad Kush," [5]691 [1931].

Title translated: Passover Haggadah From Egypt until this Place.

This Haggadah was published shortly after the riots in Hebron and Jerusalem in 1929 and the Passfield White Paper, restricting Jewish immigration, in 1930. It draws many parallels between the time of the Exodus and the situation of the Jews in Palestine at the time. While following the outline of traditional Haggadot, it does not contain the traditional text for recitation at the Seder on the first nights of Passover, but rather presents a satirical commentary on the state of the Jewish community in Mandate Palestine, poking fun at both the British authorities and the Jewish leadership in Palestine. The cover illustration is especially clever in its design and contains numerous allusions to the contemporary situation. In the centre we see Pharaoh sitting on his throne. A mini-Moses stands on his lap, shouting "Let my people go." When the picture is inverted, we see Pharaoh again, but this time with the face of Lord Passfield, author of the White Paper. On his lap stands a mini-Chaim Weizmann, chief spokesman of the Jewish community to the British authorities, shouting "Let my people in!" The comment in the box reads, "The demands are reversed, but the situation is the same." Two favourite traditional methods of Jewish interpretation are gematria, which assigns numerical values to letters and compares words with the same numerical values, and notarikon, in which each letter of a word is said to represent another word beginning with that letter. Both of these methods are utilized in this illustration. One comment along the sides of the illustration indicates that Pharaoh and "King" Passfield are numerically equivalent, indicating similarity in character and malicious intent. At the top above Pharaoh, the letters of **P**e**S**a**Ḥ** (Passover) are parsed to stand for **P**ar'oh (Pharaoh), **S**arisim (eunuchs) and **Ḥ**artumim (magicians), all members of Pharaoh's entourage. Above Passfield, the same word is parsed to stand for **P**assfield (Lord Passfield, Sidney Webb), **S**impson (John Hope Simpson, author of the Second White Paper), and **H**usseinim (Haj Amin al-Husseini, Mufti of Jerusalem and his followers), three major opponents of Jewish immigration to Palestine. In the body of the Haggadah, each of the elements of the service, recited

at the beginning (*ḳadesh urḥats, karpas, yaḥats*, and so forth), is given a political meaning, as are all the other elements of the text. Similarly, the matzot in front of the leader are replaced by White Papers. The "Mah nishtanah" (Four Questions, beginning, "What Makes This Night Different from All Other Nights?") asks, "What makes this time different from all other times?" The reply: "At all other times one promises and fulfills; this time one only promises; at all other times one makes sweet and bitter promises; this time only bitter ones...." The author of this Haggadah, whose name is given as the pseudonym, Yoshev be-seter (He who dwells in secrecy), is Avraham Lev, the editor of a satirical newspaper entitled *Me-Hodu ye-'ad Kush* ("From India to Ethiopia," a quote from Esther 1:1), a Jew obviously steeped in the Jewish tradition and very familiar with its sources, as well as with the Yiddish language, to which he alludes frequently.

67. חג ההסתדרות [*Ḥag ha-Histadrut*]. 1933. Tel Aviv: Committee for the Celebration of Histadrut Day, 1933.

Title translated: The Histadrut Holiday.

The Histadrut, short for Ha-Histadrut Ha-Kelalit shel Ha-'Ovdim Be-Erets Yiśra'el [General Organization of Workers in the Land of Israel], founded in 1920 to promote the interests of Jewish workers, became one of the most powerful institutions in the Yishuv (pre-state Israel) and had a key-role in state-building—establishing the institutions that would form the foundation of the new State of Israel. It was also the largest employer in the country and owned companies with critical roles in the economy. This pamphlet includes material marking the fourteenth anniversary of the Histadrut. The cover was drawn by Nahum Gutman, a famous Israeli artist and illustrator (1898-1980). The editor is the well-known author and journalist, Bracha Habas (1900-1968). The text on the cover reads: "For Aliyah [immigration], for work, and for peace—this is the battle."

68. M. Shtayner. דער וועג פון רעוויזיוניזם [*Der veg fun revizyonizm*]. Warsaw: Farlag Di Velt, 1934.

Title translated: The Way of Revisionism.

This is a Yiddish pamphlet on Revisionist Zionism, an offshoot of Theodore Herzl's Political Zionism, founded by Vladimir Jabotinsky in 1925. It was more militant in its approach, fighting for a Jewish majority in Palestine, Jewish statehood on both sides of the Jordan, and for training a Jewish military force. After the establishment of the State of Israel, the Revisionist Zionist Organization merged with the Herut movement, founded by the Irgun Tseva'i le'umi (Etzel) to form the Herut party, later to become part of the Likud faction, which holds the balance of power in the Israeli government today.

69. אשנב [*Eshnav*]. Tel-Aviv: Mifleget Po'ale Erets-Yiśra'el, 1941-1947.

Eshnav (Window) was the underground newspaper of the Haganah, the Zionist military organization, founded in 1921 to defend the Jewish settlements against attacks from their Arab neighbours. It laid the foundations for the Israel Defence Forces, established with the founding of the State of Israel. *Eshnav* was published for seven years during the critical period of Second World War and the years leading up to the War of Independence, at a time when the Haganah was asserting itself more forcefully and carrying out actions against the British. *Eshnav* published items rejected by the British censors from appearing in the press; for a period of time it published under the title *A—B* (the first and last letters of *Eshnav*) to fool the censors.

70. מלחמה ולא מאבק: דבר לאנשי השורה [*Milḥamah ve-lo ma'avaḳ: davar le-anshe ha-shurah*]. [Tel-Aviv?] : Loḥame Ḥerut Yiśra'el, 707 [1946].

Title translated: War not Struggle: A Word to the Rank and File.

LeḤY, or Loḥame Ḥerut Yiśra'el (Fighters for the Freedom of Israel) was a revolutionary organization dedicated to the cause of Jewish statehood and independence, no matter the cost and by whatever means necessary. It broke away from Betar in 1940. Among its leaders were Yair Stern (d. 1943?), Israel Eldad (Scheib; 1910-1996), Nathan Yellin-Mor (1913-1980), and Yitzhak Shamir (1915-2012; Prime Minister of Israel 1983-1984, 1986-1992). Among its acts of terrorism were the assassinations of Lord Moyne (6 November 1944) and Count Folke Bernadotte (17 September 1948). This pamphlet seems to be part of its ongoing dialogue with the Haganah, whom it criticized for not being sufficiently aggressive and for other shortcomings. During the Mandate era, Kibbutz Yagur was an important centre for the Haganah. In Operation Agatha on 29 June 1946, the British army raided the kibbutz and located a major arms depot hidden there after receiving a tip from informants. The weapons were confiscated, and many members of the kibbutz were arrested. This pamphlet is critical of the failure that occurred at Kibbutz Yagur.

71. הגדה לפסח [*Haggadah le-Fesaḥ*]. Givat Brenner, 1935.

Title translated: Passover Haggadah.

This Haggadah is one of the earliest kibbutz Haggadot produced. Givat Brenner is a very large kibbutz in central Israel. It was founded in 1928 and belongs to the Kibbutz Hameuchad (United

Kibbutz) organization, affiliated with the Labour-Zionist Movement. It is named after the author Yosef Hayyim Brenner, who was killed in the Jaffa riots of 1921. The kibbutz is now privatized.

The images on the cover illustrate waves of immigration to the Land of Israel.

72. הגדה של פסח [*Haggadah shel Pesaḥ*. Merḥavyah]:
Ḳibuts ha-Artsi ha-Shomer ha-tsa'ir, Va'adat ha-ḥagim, 1946.

This is an example of a kibbutz Haggadah specifically produced by an organization, the Kibbuts ha-Artsi, the umbrella organization of the kibbutzim of the Shomer ha-tsa'ir (the Young Guard), the socialist-Zionist youth movement. It would have been used by a number of smaller kibbutzim who did not have the resources to produce their own.

73. הגדה של פסח [Haggadah shel Pesaḥ] [Italy]: Pelugah 745, Pelugah 544, 1945.

This non-traditional, copiously illustrated, Haggadah was written by hand and mimeographed. It was made by the Artisan Works Coy R.E. 745 for its members, who were made up of volunteers from the workers of Solel Boneh, the construction and civil engineering company founded by the Histadrut in 1921. After serving in Egypt and North Africa the company was sent to Italy in March 1944, to build three military camps in the Naples vicinity. After the Allied victory it was transferred to Milan, and early in 1946 returned to the Middle East where it was disbanded.

The Mechanical and Electrical Coy R.E. 544 was active in Egypt and the North African Desert, where it was responsible for activating the water supply system that the British had built. At the beginning of 1945 the company arrived in Italy and worked on electrical and water supply and hospital maintenance. It was also disbanded in 1946.

Apparently these two groups were able to celebrate Passover together in the spring of 1945; on display is the Haggadah that they used.

74. הגדה של פסח [*Haggadah shel Pesaḥ*]. Cyprus: Ḳibbutse ha-Shomer ha-tsa'ir be-Gerush Ḳafrisin, 1948.

This Haggadah resembles the Kibbutz Haggadot of the period. It is produced by the Shomer ha-tsa'ir youth in the Cyprus detention camps. It is likely that a copy of the text or possibly even all the mimeographed copies were sent to Cyprus from Palestine. It is truly remarkable that it has survived.

יא

Case 11

The Nazi Period, The Second World War and its Aftermath: Holocaust and Rebirth

This section focuses on the Nazi period (1933-1945) and its immediate aftermath. This period was the most calamitous in Jewish history. The Jewish population was decimated, some six million Jews of all ages brutally murdered or starved to death by the Nazis and their henchmen. Rosenberg's pamphlet is an example of the type of propaganda that provided the ideological framework for the Nazi campaign of delegitimization and dehumanization of the Jewish people. Three children's books are featured. The *Childrens' Haggadah* was published in 1933, before the impact of the Nazi takeover was felt in all its force. It speaks of a time when all was still normal and life was good. Meta Samson's book published in 1938, just five years later, was one of the last signs of normalcy left for German Jewry. Jews had effectively been cut off from society and turned into pariahs. Bauer's antisemitic book illustrates the lengths the Nazis went to demonize the Jews. Indoctrination began at an early age and was sure to have had a profound impact. The two photo albums were published shortly after the War. Abramovitch's album is an important collection of photos depicting Jewish life in Eastern Europe before the war. Olevsky's is a collection of photos of life in the concentration camps, taken by S.S. officers. The final two items in the case are evidence of the return to normal life after the trauma of war, destruction, and near extermination. The survivors of the war were called *she'erit ha-peleṭah*, "the saving remnant." Many remained in DP camps for several years until they could find countries that would take them. Shown here are two publications from the camps, one a periodical, the other a book, which give evidence of the cultural life fostered under the difficult circumstances of a camp environment. Many of the publications were of religious works, but works of literature, history and politics also appeared, as indicated here. Finally, the wall display includes postcards from a collection of photographs of European synagogues, many of them destroyed during the Second World War.

75. Alfred Rosenberg (1893-1946). *Unmoral in Talmud.* Munich: Deutscher Volksverlag, 1920.

This is the first publication by the major ideologue of the Nazi Party, Alfred Rosenberg, who is credited with the party's racial policy, particularly as it related to Jews, and the move to stifle so-called "degenerate art." The work shown here seeks to expose the immoral character of Judaism

as displayed in the Talmud. It is one of a long line of German antisemitic works, such as Johannes Eisenmenger's *Entdecktes Judenthum* (Frankfurt a.M., 1700).

76. Elvira Bauer. *Ein Bilderbuch für Gross und Klein*. Nürnberg : Stürmer-Verlag, 1936.

Title translated: A Picture Book for Old and Young.

Written by a young art historian, this book also bears the sinister title: *Trau keinem Fuchs auf grüner Heid und keinem Jud bei seinem Eid!* ["Do not trust any fox on green heath or any Jew with his vow"]. This book is full of lurid caricatures of Jews cheating and stealing from honest Germans and doing their utmost to undermine respectable German society. One can imagine the effect it must have had on the impressionable minds of its young readers. The Stürmer Verlag of Julius Streicher (1885-1946) produced three antisemitic children's books, this being by far the most popular. It went through seven editions, totaling 100,000 copies in all. Streicher, editor of the Nazi newspaper *Der Stürmer*, was a prominent figure in the Nazi Party and its chief propagandist.

77. A. M. Silbermann (d. 1939), editor. הגדה לילדים [*Haggadah li-yeladim = Die Haggadah des Kindes*]. Berlin: Hebräischer Verlag "Menorah," 1933.

This very elaborate Haggadah with movable parts was intended to help maintain children's interest in the Seder, the lengthy ritual observed on the first and second nights of Passover. This is the first German edition. A copy of the first English edition, also published in 1933, can also be found in the Fisher Library. Many subsequent editions followed.

78. Meta Samson (1894-1942). *Spatz macht sich*. Berlin : Philo, Jüdischer Buchverlag und Buchvertrieb, [1938].

Meta Samson was an educator and journalist. Her life story was typical of that of thousands of German Jews who suffered and died during the Nazi persecutions. She opened a kindergarten in Berlin during the First World War but was forced to close it after the Nazis came to power. As a journalist she wrote about education reform and the emancipation of women. She had three children. After the Nazis rose to power, the older two managed to leave Germany for Palestine and the USA. Denied all other means of employment Samson took to writing children's books. The autobiographical *Spatz macht sich* [Sparrow is getting along] was her only published work. It appeared in the fall of 1938, and was the last Jewish children's book published in Nazi Germany – in fact, it was one of the last Jewish books of any kind. The Philo Verlag was closed by the Gestapo on 10 November 1938. Samson along with her daughter, Marlene, were deported to the Auschwitz concentration camp in Poland and murdered there in 1942.

79. Rafael Olevsky, Paul Trepman, Dawid Rosental, eds. אונדזער חורבן אין בילד [*Undzer Ḥurbn in Bild*] / *Our Destruction in Pictures*. Bergen-Belsen: Undzer shṭime, 1946.

This is one of the first photo albums depicting life in the camps to be published after the War. The introduction movingly states the purpose of the publication:

> The incentive to produce this collection gave us our deepest desire to show the world the crimes of Germany, to give expression to the throttled cry of pain of the Jews, to the sighs of our fathers and mothers, sisters and brothers during the frozen nights of the winter and the overpowering heat of the summer, spent in sealed railway trucks, the desire to bring back our memories of Jewish Settlements which were drowned in torrents of Jewish Blood. May the world have this knowledge and ponder on it. When words are too weak and too poor to convey the destruction and extermination of Jewish life, may these pictures, found by accident on arrested SS Soldiers, speak for themselves of the bestiality which will forever bring shame on human kind.

One of the editors, Paul Trepman (1916-1987) immigrated to Montreal in 1948. He taught at the Jewish People's Schools for twenty-three years and, in the summers, directed the Labor Zionist Unser Camp Kindervelt. He also served as executive director of the Jewish Public Library of Montreal from 1971 to 1981. In 1961 he established the Montreal chapter of Bergen-Belsen survivors, and served as its president for a number of years.

80. Raphael Abramovitch (1880-1963). די פארשוונדענע וועלט [*Die farshvundene velt*]. New York: Forward Association, 1947.

Title translated: *The Vanished World*.

This book contains a photographic record of Jewish life in Eastern Europe in the 1920s and 1930s. It has never been superseded. In addition to choosing from some thousands of postcards and family photographs submitted by readers of the Yiddish newspaper *Forverts* (*The Jewish Daily Forward*),

the editors were able to reproduce images previously published in the *Forward*'s rotogravure section by the photographers Alter Kacyzne and M. Kipnis. Also, the now famous images of Roman Vishniac were first presented to the public in this work. The book is divided into two parts: Jewish Cities and Jewish People.

From the introduction:

> In presenting this book to our readers we intend to give them the picture of the Jewish world in Eastern Europe as it existed during the 1920s and 1930s previous to the Second World War. This world does not exist any longer. It is a vanished world, the world of East European Jewry, that world in which for centuries the greatest concentration of Jewish people in history lived and worked. On the eve of the Second World War over seven million Jews resided in that part of Eastern Europe which was swept by Hitler's divisions in the years 1939-45. If we also include sections of Southern and Western Europe (the Balkans, Italy, France, Belgium, Holland and Scandinavia), the Jewish population under Nazi rule may be estimated at approximately 7.8 million persons. More than 9,400,000 Jews lived in the whole of Europe in 1939. Only about 3,700,000 are left now including the "Displaced Persons" in the UNRRA camps and those repatriated from Soviet Russia and Poland. Five million of these were exterminated in the death camps and the ghettos. About seven hundred thousand perished from starvation, deportation, epidemics and as a result of military operations. The East European period of Jewish history ended in the greatest catastrophe known to mankind.

Raphael Abramovitch was a twentieth-century Russian Jewish political activist. A Marxist, he belonged to the Jewish Labour Bund, and took part in the Russian Revolution on the side of the Mensheviks. After the Bolshevik victory he fled to Germany, France, and eventually to the United States. Abramovitch was a vocal opponent, of not only Nazi Germany, but also the Soviet Union.

81. Rafael Olevsky, Paul Trepman, Dawid Rosental, eds. אונדזער שטימע [*Undzer shtime*] = *Our Voice*. Bergen Belsen: Tsentraler Yidisher komitet in Bergn-Belzn, 1945-1947.

This was the first post-war Yiddish publication for and by the survivors of the Holocaust. Because of a strict British rule prohibiting publications in the camps, as well as the shortage of paper and printing equipment, the survivors were only able to produce the first issue on 12 July 1945 in Celle, near Belsen. It was handwritten in square script, copied by hectograph and issued in 150 copies. The following three monthly issues were also handwritten. From November 1945, after receiving donations of three typewriters, the issues were typed, duplicated by stencil and issued bi-weekly, when paper was in sufficient supply. In August 1946 it finally began to appear in print, thanks to the press donated by the New York Association of Jewish Writers. It lasted for more than two years, the twenty-fourth issue, published in October 1947, being the last. The Fisher Library owns nine of the twenty-four issues. Displayed is issue no. 9.

82. Yehoyakim, ed. 707 יציאת אירופה [*Yetsi'at Eropah 707*]. Munich: Merkaz Deror be-Germanyah, 1948.

The *Exodus 1947* is probably the most famous of the many ships filled with Jewish refugees from the Holocaust trying to run the British blockade of Palestine. Most were unsuccessful and were turned back, or were boarded and the immigrants taken to detention camps in Cyprus (see above), Atlit (Palestine), or Mauritius. The *Exodus 1947*, which contained 4515 passengers, including 1672 children, left France on 11 July 1947 and was intercepted on 18 July. The refugees were returned to Europe on different ships the following day, and were interned in several camps in Germany. Over half tried their luck again and eventually ended up in the Cyprus detention camps. They were eventually allowed into Israel in 1949 when the camps were liquidated. The voyage of the *Exodus 1947* was widely covered in the media and caused the British government considerable embarrassment. On 29 November 1947, the United Nations voted to partition Palestine and on 14 May 1948, the State of Israel was established.

This book, published in Munich by the Labour-Zionist youth movement Deror in Germany, contains the eyewitness testimonies of children of the movement who were on the ship. Shown here is a picture of the *Exodus 1947*. The banner reads "Haganah Ship Exodus 1947."

83. [Postcards of European Synagogues. s.l.: s.n., 1910-1940].
(On the wall, Maclean-Hunter Room)

The Fisher Library recently acquired a collection of pre-Second World War postcards featuring views of synagogues all over Europe. Those featured are from Spain, France, Belgium, the Netherlands, Germany, Switzerland, Italy, Czechoslovakia, Hungary, Bosnia and Herzegovina, Poland, and Ukraine. Most show façades and general views, but some depict interiors. Many of these buildings were destroyed during the Second World War.

Postcard of Chemnitz Synagogue

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Case 12

Jews in Canada: From the Eighteenth Century to the Present

Jewish individuals began to appear in Canada as early as 1697, but viable communities did not emerge until the mid-nineteenth century. Nathans and Hart (84) were among a small number of Jews who lived in Halifax for a brief time in the 1750s. Aaron Hart and his wife settled in Trois-Rivières and maintained contacts with Jewish communities elsewhere (85). Shearith Israel was established in Montreal in 1768. By 1847 the community was strong enough to be able to bring in a distinguished rabbi, Abraham de Sola from England (86, 87). Another prominent rabbi and communal leader was Yudl Rozenberg, who was first active in Toronto, then in Montreal in the 1920s and 1930s (88). The community in Toronto began later than its Montreal counterpart. Its first synagogue, Holy Blossom, was founded only in 1856 and its present building was dedicated in 1937 (89). In the early twentieth century, many Jewish immigrants were sent to agricultural communities in Western Canada. The story of Edenbridge, Saskatchewan (90), a small community of Jewish farmers, is typical. Very few Jews still engage in agriculture in Canada, but the story of these pioneers is a fascinating one.

Antisemitism was a constant problem in the nineteenth century, both in Lower and Upper Canada and was especially rampant in Ontario and Quebec in the interwar period (91). J.B. Salsberg, a Jewish member of the Ontario provincial parliament was an effective leader in the struggle against antisemitism (92).

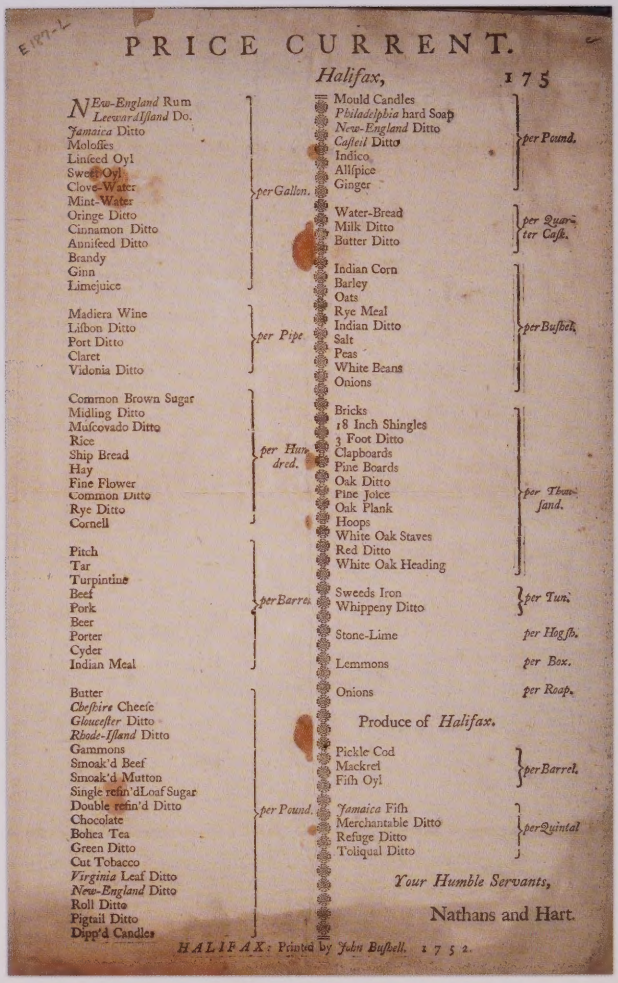
Jewish immigrants in Toronto and Montreal began publishing Yiddish newspapers and literature by the middle of the second decade of the twentieth century (93). Montreal, especially, had a vibrant Yiddish culture. J.I. Segal (94) was a leader among the first generation of Canadian Yiddish writers, and Chava Rosenfarb was one of the most prominent Yiddish writers in post-Second World War Montreal (95, 96).

84. Nathans and Hart. *Price Current*. Halifax, 1752. (On wall Maclean-Hunter Room)

Halifax was founded in 1749 by Edward Cornwallis (1712/13-1776) who decided to allow Jews to live there without restriction, because he was eager to bring in committed settlers for the new colony. Allowing Jews to purchase land was unprecedented in Great Britain or elsewhere. Nathan Nathans (d. 1778) and Naphtali Hart Jr. were among the Jewish settlers who came from Newport, Rhode Island.

Both were bachelors. Nathans had first formed a partnership with Isaac Levy who died in 1751. His second partnership with Hart was dissolved in 1754 due to accumulated debt. By then the Jewish community was dwindling and would soon no longer be viable. Most of the Jews who had settled there returned to the places they had come from. Naphtali Hart returned to Newport in 1754. Nathan Nathans remained in Halifax as a merchant until 1768, when his former partner Hart won a lawsuit against him. After that he became a fisherman and died in Halifax in 1778.

The broadside displayed here is precious evidence of a Jewish presence in Halifax in the earliest stages of its development. It contains a list of ninety-nine commodities offered by Nathans and Hart such as liquors, food stuffs, building materials, and 'Produce of Halifax' (fish), with blank spaces left for prices. It is one of the first publications in Canada, and is listed as no. 3 in Marie Tremaine's *Bibliography of Canadian Imprints* 1751-1800 (Toronto: University of Toronto Press, 1952).



PRICE CURRENT.

Halifax, 175

New-England Rum
Leeward Island Do.
Jamaica Ditto
Molaſſes
Linſeed Oyl
Sweet Oyl
Clove-Water
Mint-Water
Orinje Ditto
Cinnamon Ditto
Anniſeed Ditto
Brandy
Ginn
Limejuice
per Gallon.

Madiera Wine
Liſbon Ditto
Port Ditto
Claret
Vidonia Ditto
per Pipe.

Common Brown Sugar
Midling Ditto
Muſcovado Ditto
Rice
Ship Bread
Hay
Fine Flower
Common Ditto
Rye Ditto
Cornell
per Hundred.

Pitch
Tar
Turpintine
Beef
Pork
Beer
Porter
Cyder
Indian Meal
per Barrel.

Butter
Cheſhire Cheeſe
Glouceſter Ditto
Rhode-Iſland Ditto
Gammons
Smoak'd Beef
Smoak'd Mutton
Single refin'd Loaf Sugar
Double refin'd Ditto
Chocolate
Bohea Tea
Green Ditto
Cut Tobacco
Virginia Leaf Ditto
New-England Ditto
Roll Ditto
Pigtail Ditto
Dipp'd Candles
per Pound.

Mould Candles
Philadelphia hard Soap
New-England Ditto
Caſtell Ditto
Indico
Allſpice
Ginger
per Pound.

Water-Bread
Milk Ditto
Butter Ditto
per Quarter Caſk.

Indian Corn
Barley
Oats
Rye Meal
Indian Ditto
Salt
Peas
White Beans
Onions
per Buſhel.

Bricks
18 Inch Shingles
3 Foot Ditto
Clapboards
Pine Boards
Oak Ditto
Pine Joice
Oak Plank
Hoops
White Oak Staves
Red Ditto
White Oak Heading
per Thouſand.

Sweeds Iron
Whippeny Ditto
per Tun.

Stone-Lime
per Hogſh.

Lemmons
per Box.

Onions
per Roap.

Produce of *Halifax*.

Pickle Cod
Mackrel
Fiſh Oyl
per Barrel.

Jamaica Fiſh
Merchantable Ditto
Refuſe Ditto
Toliqual Ditto
per Quintal

Your Humble Servants,
Nathans and Hart.

HALIFAX: Printed by *John Buſhell.* 1752.

85. *Tephilloth: Containing the Forms of the Prayers which are Publicly Read in the Synagogues and used in all Families*. London: [Printed by W. Tooke for the translators], 1770.

This first English edition of the Jewish prayer book was translated by Alexander Alexander of London and Benedict Meyers (Jost) of Halberstadt. In the introduction they note that "the Hebrew language being imperfectly understood by many, by some not at all, it has become necessary to translate our prayers into the language of the country wherein it has pleased Divine Providence to appoint our lot." It is of Canadian interest since Aaron Hart (1724-1800) and his wife, Dorothy, included in the list of subscribers, were among the first Jewish settlers in Canada. Hart, originally

from England, sailed to North America with General Haldimand in 1755, to participate in the war against the French. When the war ended in 1763 he settled in Trois-Rivières. He visited England in 1764 to marry Dorothy Judah, and then returned to Canada to establish a family, and pursue his various business interests. Of their eight children, all but one daughter, who never wed, married Jewish partners. This prayer book is additional testimony to the family's devotion to their religious heritage.

86. Abraham de Sola (1825-1882). *The Study of Natural Science*. Montreal: J. Lovell, 1870.

Abraham de Sola was descended from very distinguished Sephardic rabbinic families on both his maternal and paternal sides. In 1846 he was elected minister of the Shearith Israel Congregation in Montreal and assumed this position in 1847. The following year, de Sola was appointed Lecturer, and in 1853 Professor, of Hebrew and Oriental Literature at McGill University, Montreal, eventually becoming the senior professor of its Faculty of Arts. A scholar of oriental languages as well as a scientist, he was president of the Natural History Society for several years, and addressed its members frequently. In 1858 McGill University conferred on him an honorary law degree, the first time a Jew was given such an honour in an English-speaking country. He was one of the prominent leaders of Orthodox Judaism in North America in the mid-nineteenth century and frequently travelled to the United States. He was even invited by the administration of President Ulysses S. Grant to give the opening invocation to Congress in 1873. This pamphlet, one of many public lectures he gave, is some indication of his stature in the wider community.

87. Abraham de Sola, editor. *The Form of Prayers* = סדור שפתי צדיקים [*Siddur Sifte tsaddiḳim*]. 4 vols. Philadelphia: Sherman, 1878.

This edition of the Sephardic siddur (daily prayer book) and maḥazor (festival prayer book) was considered a major desideratum for the Sephardic Jewish communities in Great Britain and North America. In the introduction, de Sola mentions his initial reluctance to take on the task, owing to his heavy schedule of lectures and other commitments; he was finally prevailed upon by colleagues in London to comply. De Sola was confident that his new edition, while not totally free from error, offered a reliable text for the Sephardic community and rivalled that produced by his father, David Aaron de Sola, which was out of print.

88. Judah Yudl Rozenberg (1859-1935). נפלאות מהר"ל [*Nifle'ot Maharal*]. Podgorze etsel Ḳraḳo: Sha'ul Ḥanaya' Daiṭsher, 669 [1909].

Title translated: The Wonders of Maharal.

Born in Poland, Rabbi Judah Yudl Rozenberg received a traditional Orthodox education and was exposed to some secular studies as well. In 1913 he immigrated to Canada, settling in Toronto where he served as rabbi of the Beth Jacob Synagogue of Polish Jews. In 1919 he moved to Montreal where he lived the rest of his life, participating in Jewish communal affairs and continuing his literary activity . He was a prolific author, and wrote for both scholarly and popular audiences. Arguably his most important work is shown here, *Nifle'ot Maharal*, a series of stories concerning Rabbi Judah Loew of Prague (ca. 1520-1609). The most famous story was his account of Rabbi Loew and the Golem. According to the renowned scholar of Jewish mysticism, Joseph Dan, "this

story seems to be the best known contribution of twentieth-century Hebrew literature to world literature. There is but one source for almost all the stories on this subject - the small book of Rabbi Judah Yudl Rosenberg .... The vast majority of this book is the fruit of the author's creative imagination."

The story of the Golem, the humanoid figure, created by Rabbi Loew to save the Jewish community of Prague, originated in the eighteenth century and circulated in various versions for many years. It is remarkable that Rozenberg's version is the one that became so popular in the twentieth century, entering the canon of world literature.

89. *Dedication Programme of the Holy Blossom Temple, Toronto, Ontario.* Toronto, 1938.

Founded in 1856, Holy Blossom Temple is the first Jewish congregation in Canada west of the Ontario border with Québec. In 1876 it moved into its first building on Richmond Street, east of Yonge Street in Toronto. In 1897 a new synagogue was dedicated on Bond Street. By 1920, the synagogue, originally Orthodox, had affiliated with the Reform Movement. In 1937 the congregation moved into its present location on Bathurst Street, south of Eglinton.

90. Michael Usishkin. אקסן און מאטארן: זכרונות פון א אידישן פארמער-פיאנער (די געשיכטע פון אידנברידזש) [*Oḳsn un moṭorn: zikhroynes fun a idishn farmer-pioner (di geshikhṭe fun Idenbridzsh).* [Ṭoronṭo]: Ṿokhnblaṭ, 1945.

Title translated: Oxen and Engines: Memoirs of a Jewish Farmer-Pioneer (The History of Edenbridge).

This story describes the pioneering community of Edenbridge, Saskatchewan, north of Melfort, founded by Jews from Lithuania in 1906. It was sponsored by the Jewish Colonization Association as part of a worldwide effort to settle Jewish refugees from Russia fleeing persecution. The name Edenbridge is an Anglicization of "Yidn Bridge," or Jews' Bridge, named after a bridge over the nearby Carrot River. At its peak in the 1920s the colony numbered fifty families, or about 170 individuals. The Beth Israel Synagogue was built in 1908. It was an active place of worship until 1964. The settlement is now abandoned.

91. P.E. Lalanne. *Why We Should Oppose the Jew: Lecture delivered on ... September the 15th, under the Auspices of the Native Sons of Canada, Ottawa District, at Capital Assembly Headquarters*. Montreal: "Le Patriote," 1935.

Antisemitism was rife in Ontario and Quebec in the 1930s. The Native Sons of Canada was a nativist movement with Fascist leanings that originated in British Columbia in 1921, a few years later establishing itself in Eastern Canada. By 1925 it had a grand council with a hundred assemblies.

92. J.B. Salsberg (1902-1988). אין קאמף קעגן אנטיסעמיטיזם [*In ḳamf ḳegn anṭisemiṭizm.* [Toronto]: Ḳanader Idisher ṿokhnblaṭ, [1944?].

Title translated: In Battle against Antisemitism.

Joseph Baruch Salsberg was born in Lagow, Poland and immigrated to Canada with his family in

1911, settling in Toronto. Though raised in a traditional family, like many of his contemporaries, he abandoned religious observance and belief in favour of secular humanism and socialism. He became active as a union organizer, and in 1926 joined the Communist Party. In 1938 he was elected Alderman of Ward 4, which included Spadina Avenue and Kensington Market. In 1943 he was elected MPP for the Labour Progressive Party, as the Communist Party was then called, for the downtown riding of St. Andrew, serving until 1955, when he was defeated by the Conservative Allan Grossman. He was highly regarded as a parliamentarian and, among other causes, fought against racism and antisemitism. He was instrumental in introducing the Racial Discrimination Act in 1944 which was one of the foundations of the Ontario Human Rights Code. In the mid-1950s he began to have doubts about Soviet Communism because of its antisemitism, and in 1959 he officially broke with the Communist Party. He remained active in Jewish communal affairs the rest of his life.

The pamphlet displayed here, dealing with the struggle against antisemitism, was intended for the Yiddish-speaking residents of his riding and beyond. The full text of the translated title reads: The Battle against Antisemitism: "The Text of an Exchange of Letters between J.B. Salsberg, M.P.P. and Premier George Drew of Ontario and Other Documents."

93. Leyzer Rozenberg, ed. קאנאדע: א זאמלבוך [*Ḳanade: a zamelbukh*]. Toronto: Ferlag "Ṿisen", 1919.

Title translated: Canada: an Anthology.

The cover of this literary anthology has a distinctive Canadian look. Among the contributors are: J.I. Segal, S. Nepom, A. Rhinewine, P. Matenko, and S. Halperen.

94. Jacob-Isaac Segal. באזונדער: לידער [*Bazunder: lider*]. Montreal: Farlag "Roye erd," 1921.

Title translated: Separate: Poems.

This book is generally regarded as the first book of Yiddish poetry printed in Canada. J.I. Segal was a prominent figure in the Montreal literary scene in the 1920s. His poetry has recently been studied by University of Ottawa Professor, Pierre Anctil (see bibliography).

95. Chava Rosenfarb. געטא און אנדערע לידער [*Geṭo un andere lider*]. Montreal: Aroysgegebn durkh H. Hershman, 1948.

Title translated: Ghetto and other poems.

The dust jacket is illustrated and bears the title: *Di balade fun nekhṭiḳn yald* (The Ballad of Yesterday's Forest).

96. Chava Rosenfarb (1923-2011). *Exile at Last*. Toronto: Guernica Editions, 2013.

Chava Rosenfarb was one of the most prominent Yiddish writers of the second half of the twentieth century. She was born in Łódź, Poland, deported to Auschwitz in 1944, then transferred to Bergen-Belsen, from where she was liberated. After the war she eventually immigrated to Canada, settling in Montreal, with her husband Henry Morgentaler. She is best known for her fiction, especially her prize-winning novel of the Łódź Ghetto, *Tree of Life*, but also wrote several books of poetry. Her papers are deposited at the Fisher Library. Shown here are her first and last Canadian publications. *Geto un andere lider* is a collection of poems about the Łódź Ghetto. *Exile at Last* includes a selection of her poems translated by her daughter Goldie Morgentaler.

If those mystified art historians had chanced to look into the Kehilah registry, they would have seen an entry noting the arrival at Amsterdam of the Spanish artist Isack da Silva. He had come via Rome & been painterly touched by the deeper shades of lo Spagnoletto. In Amsterdam he was a Rembrandt scholar & is known to us as the Master I. S. [intertwined], which is how he signed his odd but beautiful canvases. I. da Silva was influenced by Rembrandt's earlier & more meticulous manner. But who, indeed, are those persons in the remarkably tall fur hats? Are they Polish Jews? Did they make visits to Amsterdam from deep in the pale? And how they would have stared in awed wonder at the classical order & the beauty of the Spanish & Portuguese Synagogue. I would suggest that the painting in the Bader Collection represents a scene in the temple's Bais Medrash & they, the fur-hatted Eastern Jews, are presenting a sacred book. What a wondrous & mysterious painter he is.

Leonard Baskin, Portrait of Isack da Silva, from *Jewish Artists of the Early and Late Renaissance* (no. 98)

יג

Case 13 and Walls

Jewish Art and the Art of the Book.

This case features limited editions and books that may be described as true works of art by virtue of their design, the materials used, and their artistic bindings.

On the walls are featured some items from the Otto Schneid archive, a collection of art-related materials from the inter-war period, especially the late 1920s and early 1930s. Also displayed on the walls are two beautiful copies of Esther scrolls by contemporary artists, the Torontonian Laya Crust and the Israeli Avner Moriah, as well as works by the artists Abba Bayefsky, Benn, Carol Deutsch, and Otto Schneid.

97. Joseph Opatoshu (1886-1954). פונדקא רטיבתא [*Pundeḳa reṭivta*]. Chicago: L.M. Stein, 1933.

Title translated: The Green Inn.

This twenty-two page short story by Polish-American Yiddish author Joseph Opatoshu, was published in Chicago by the well-known Yiddish publisher L.M. Stein in a limited bibliophilic edition of two hundred copies. The quality of the paper is excellent, and the marbled paper covering the boards is especially appealing. The edition is embellished with illustrations by the artist Henryk Glicenstein. Between 1926 and 1949, L.M. Stein produced close to forty high-quality publications, some of them in limited editions, setting a standard for Yiddish publishing that has seldom been equaled.

98. Leonard Baskin (1922-2000). *Jewish Artists of the Early and Late Renaissance.* Rockport, Maine: Gehenna Press, 1993.

Leonard Baskin was one of the greatest sculptors and printmakers of the twentieth century. He also founded and maintained one of the longest lasting private presses in America – The Gehenna Press. The Press printed more than one hundred books over the course of its existence from 1942 until Baskin's death in 2000. The Fisher Library recently acquired an extensive collection of Gehenna Press imprints, making it one of the largest repositories in the world for Baskiniana. While Baskin was steeped in Jewish tradition, and illustrated several Jewish religious works (editions of the Haggadah and Five Scrolls, for example), the Gehenna Press did not publish much of Judaic

interest. One item that does stand out is *Jewish Artists of the Early and Late Renaissance*, which is entirely a product of Baskin's imagination. He arranged the typography, wrote the specious lives of the artists (there were no Jewish artists in that period), and etched the copperplates for the portraits. A variety of handmade European papers were used throughout. Baskin's drawings and descriptions of the fictitious artists capture the flavour of seventeenth-century Amsterdam, and are so convincing, that they lead us to speculate on the possibility that Jewish artists like those depicted in this book might actually have existed.

99. Moshe Shamir (1921-2004).אברהם בבוקר [*Avraham ba-boḳer*].
Raananah: Even Ḥoshen, 1996.

Title translated: Abraham in the Morning.

The story of the Aḳedah [binding] of Isaac (Genesis 22) tells of God's command to Abraham to sacrifice his son Isaac, and how this deed was thwarted at the last minute by divine intervention in the form of an angel. Subsequently a ram, discovered nearby, with its horns caught in a thicket, was sacrificed as a substitute for Isaac. This book includes three meditations on the Akedah story by Israeli author Moshe Shamir, with illustrations by well-known artist Menashe Kadishman (1932-). Shown here is the beautiful binding by Jerusalem printer Yehuda Miklaf (one of five copies made) which show the ram's horns caught in the thicket.

Yehuda Miklaf (born Brian McClafferty in 1942) was born and raised in Nova Scotia. He worked at the University of Toronto Library from 1968-1977 as a library technician. He began studying bookbinding in 1972, studying with, among others, Fisher Library conservator Emrys Evans. He converted to Judaism in 1981. In 1986 he settled in Israel and adopted the name Yehuda Miklaf. In 1990 he established the Shalom Yehuda Press, named after the street on which his apartment building was located and dedicated to fine printing and binding. The Fisher Library has thirteen of the press's imprints (see no.101).

100. Dalia Ravikovitch (1936-2005) חצי שעה לפני המונסון [*Ḥatsi sha'ah lifne ha-monsun*] Raananah: Even Ḥoshen, 1998.

Title translated: Half an Hour before the Monsoon.

Winner of many prizes, including the Israel prize for poetry (1998), Ravikovitch was one of the major Israeli poets of the twentieth century. This edition is limited to ninety copies, signed by the artist, Pamela Levy, who contributed the coloured woodcuts. The paper and the binding are in the Japanese style. In 1994, the printer, Uzi Agassi, founded Even Ḥoshen, one of a small number of private presses in Israel. He was later joined by his son Ido.

101. Yehuda Miklaf (1942-), translator. *La Kanto de la Kantoj de Salomono*. Jerusalem: Presejo Salom Jehuda, 2000.

This miniature features The Song of Songs with an Esperanto translation by owner and operator of the Shalom Yehuda Press, Yehuda Miklaf, an aficionado of the constructed language. The illustrations are by British artist Jethro Brice. The book was printed by Miklaf in a limited edition of thirty-six copies.

102. Lynne Avadenka. *By a Thread*. Huntington Woods, Mich.: Landmarks Press, 2006.

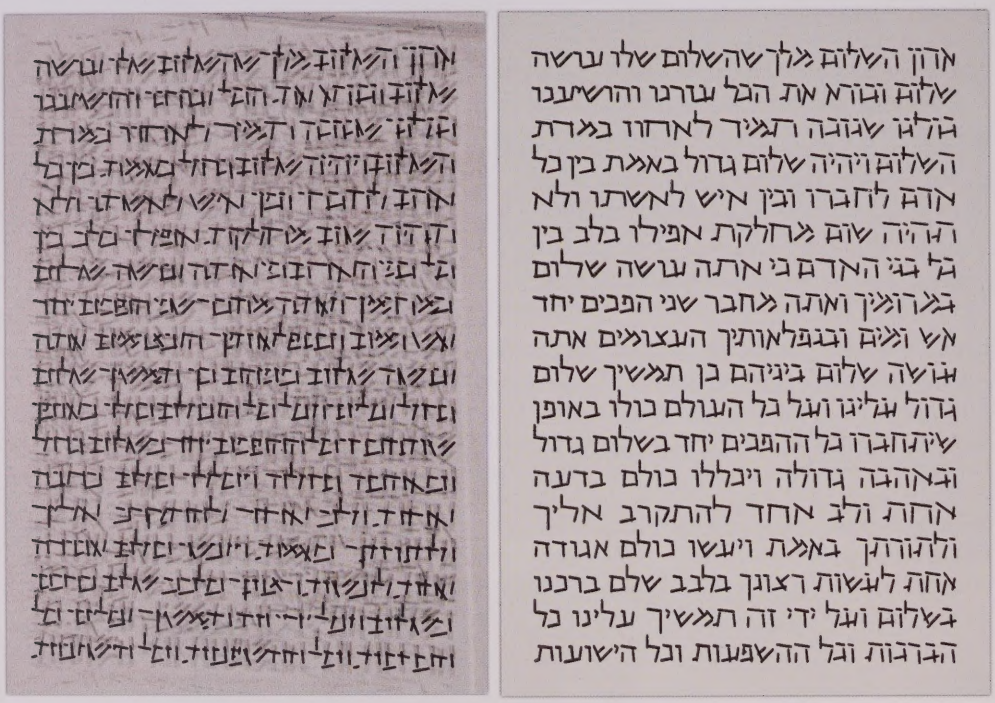
Lynne Avadenka is a Michigan-based artist, printmaker, and manufacturer of books, many of them Judaically themed. This accordion book imagines a conversation between Queen Esther, the heroine of the story of Purim, who saved her people from destruction, and the legendary Scheherazade, daughter of the vizier of Persia, who told the king stories for a thousand and one nights in order to keep herself alive. These two women, both Persian, though separated by a thousand years, share the qualities of bravery and wisdom. The book's structure emphasizes the never-ending, ever-changing nature of storytelling. The title may allude to the tenuous nature of the heroines' lives that at some point were hanging "by a thread." The book is divided into ten sections with twenty chapters back to back, ten devoted to Esther and ten to Scheherazade. The narrative is printed on tabbed pages against a background of pages full of images evocative of Persian architecture. Legend and Centaur types are used on the text pages, while the images were created from original drawings that combine gouache, powdered graphite, and letterpress printing.

103. David Moss. *An Offering of Peace: Rav Nachman's Prayer for Peace: an Artistic Interpretation*. Berkeley, Calif.: Bet-Alpha Editions, 2010.

This glass book was produced by David Moss, renowned Jewish artist and calligrapher, as part of a process of reconciliation with an estranged friend. For a text, he chose the prayer of peace by Rav Naḥman of Bratslav, a famous Hasidic rabbi (1772-1811), with its themes of conflict and reconciliation.

The prayer expresses the sentiment that peace is a miraculous thing, contradicting the laws of nature, bringing together opposites, and unifying natural opponents. Moss tried to convey the essence of this theme by separating the letters of the Hebrew alphabet into horizontal and vertical strokes. The horizontal strokes define the flow and the essence of Hebrew writing, while the vertical strokes play a contrasting role. The combination of these disparate elements creates the letters, allowing them to

express themselves fully and completely. Moss decided that the best medium to convey his message of peace and reconciliation was glass. He had the horizontal strokes serigraphed and then baked onto one plate of glass and the vertical on another. Only when the two plates are superimposed can the text be properly read. The symbolism is powerful. The use of glass alludes to the fragility of human relationships, while the uniting of the strokes of the letters suggests the potential for unity in even seemingly unrelated and opposing elements. Moss has found that his work has been used by rabbis, counselors, lawyers, and therapists involved in mediation work. It is a unique expression of a powerful idea.



The glass book in two different states of opening.

WALLS

104. The Otto Schneid Archive of Modern Jewish Art.

The Schneid archive is a precious resource for the study of Jewish art in Europe in the inter-war period. It contains the correspondence of art historian Otto Schneid with Polish and European artists from the 1930s and later. Also included are photographs of the artists' works, their autobiographies, exhibition catalogues, and press clippings about their exhibitions. This material was collected by Schneid in preparation for an intended monograph on modern Jewish art. Sadly, publication of the book, which Schneid completed in 1938, was prevented by the Nazis, and the work never saw the light of day.

Exhibited here are some examples of the work of the Polish Jewish artist, Moshe Rynecki. The letter in Yiddish is a one-page autobiography. Also included are photographs of works by Isaac Ryback (1897-1935) and Maksymilian Eljowicz; both Rynecki and Eljowicz perished in the Holocaust. The illustration by Ryback was for a *Purim-shpil* in 1925. It shows Haman as a Nazi. The original, as with many other photographs in the Schneid Archive, most likely no longer exists. Nearly the entire content of the Schneid Archive has been digitized and is available through the Internet Archive.

105. Otto Schneid (1900-1974), illustrator. *The Book of Ruth.* Toronto: Source Books, [1970?].

Otto Schneid was an artist, as well as an art historian; many of his original works may be found in museums in Europe, Israel, and North America. His set of illustrations to the Book of Ruth is one of only two commercial editions of his artwork.

106. Aba Bayefsky (1923-2001), illustrator. *Tales from the Talmud.* David E. Newman, translator. Toronto: Private printing [by Cape], 1963.

Aba Bayefsky was born and made his home in Toronto. He studied at Central Technical School from 1937 to 1942, after which he enlisted in the RCAF. In 1944 he was commissioned as an official war artist. He provided a visual record of the Bergen-Belsen Concentration Camp and subsequently produced a large body of work on that infamous camp. "Reflections on the Holocaust, The Art of Aba Bayefsky" was on display at the Canadian War Museum in Ottawa during 1998, and he was awarded the Order of Canada in the same year. His limited edition portfolio of lithographs, *Tales from the Talmud,* produced at the suggestion of his friend, Toronto lawyer David E. Newman, is a series of illustrations for the fantastic tales of the Talmudic sage Rabbah bar Bar Hana as related in the Babylonian Talmud, tractate Bava Batra, folios 73-74.

107. Laya Crust, illustrator. *Megillat Ester*. Toronto: L. Crust, 2011.

Title translated: The Scroll of Esther.

Laya Crust, a Toronto-based artist and calligrapher, was commissioned by a Toronto family to write and illuminate a Scroll of Esther. Shown here is a giclée facsimile of this scroll. The style of the illustrations is inspired by Persian miniatures of the late Middle Ages. The calligraphy is in the Sephardic style. For the text the artist used kosher scribe's ink made of crushed gall nuts, copper sulfate crystals, gum Arabic, and water. This is a "ha-melekh" *megillah* in which most of the columns (11 of 16) begin with the word *ha-melekh* (the king), a way of acknowledging God's presence in a book which has no explicit mention of God's name. The illustrations illuminate proximate aspects of the text. The themes were chosen after consultation with the patrons. In several cases, the patrons' family members or features chosen by them, are incorporated into the illuminations.

108. Avner Moriah. [*Megillat Ester.* Jerusalem: s.n., 2014].

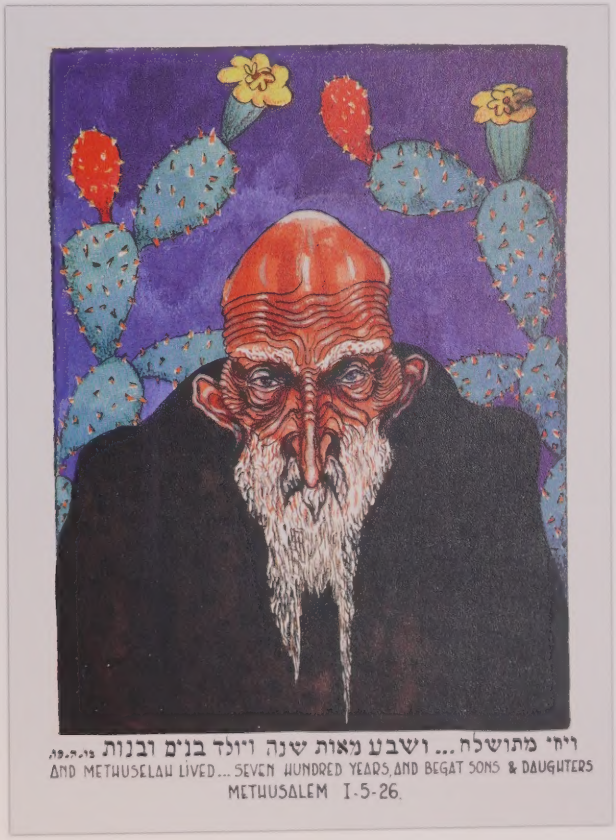
Title translated: The Scroll of Esther.

This scroll was originally produced on parchment by Avner Moriah, an Israeli artist, for a private collector. This is the third in a series of commissioned Esther scrolls. The twenty-one illustrations, chosen by the patron in consultation with the artist, show selected scenes from the Esther story, beginning with the cast of characters, and ending with the celebratory banquet of the Jews after the defeat of their enemies. The calligrapher, Izzy Pludwinski was consulted in order to determine the exact positioning of the text boxes in relation to the artwork. The artist used seven panels of parchment. The paintings were executed in watercolour and gouache, with the decorative elements filled in around them. After the artist finished his work, the scroll was passed on to the calligrapher who filled in the text. When the work was completed, each sheet was scanned with a high-resolution camera and the sheets were then sewn together. The facsimile is produced by the giclée method of printing on archival quality arch paper with corresponding inks.

109. Carol Deutsch (1894-1944). *99 Illustrations of the Torah.* Yehudit Shendar, editor. Jerusalem: Museums Division, Yad Vashem, 2007.

Carol Deutsch, a Belgian Jewish artist, was a student of James Ensor. Caught with his family in Antwerp after the Nazi occupation of Belgium and unable to escape, Deutsch nevertheless continued to work, devoting much of his time to an illustrated Pentateuch, dedicated to his daughter, Ingrid, on her second birthday, in 1942. Deutsch and his wife, Fela, were arrested by the Nazis in September 1944 and deported to Auschwitz, where Fela was murdered. Deutsch was transferred to Buchenwald where he died of starvation on 20 December 1944. The album of pentateuchal illustrations miraculously survived the war and was found intact by his daughter Ingrid. After Ingrid's death, it was donated to Yad Vashem, the Holocaust Memorial Centre in Jerusalem. The Fisher copy is a facsimile of the original.

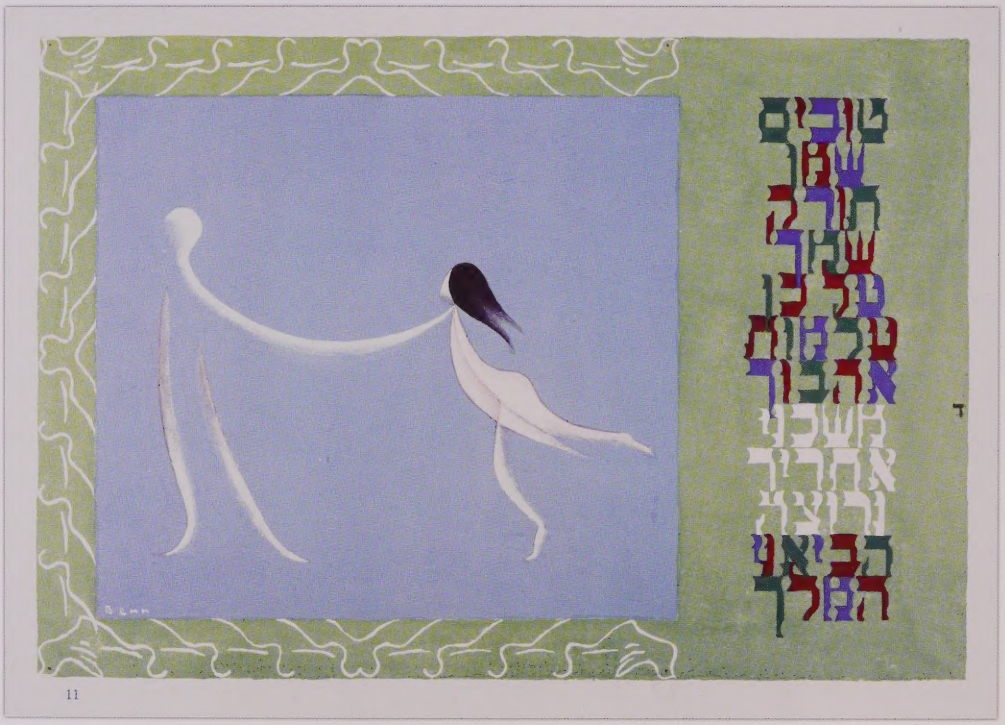
Deutsch had spent time in Palestine and his drawings reflect an intimate familiarity with the flora, fauna, and landscapes of the Holy Land. Influences of Art Nouveau and the Jerusalem Bezalel School can also be detected. Deutsch's solid Jewish education is also evidenced by his frequent recourse to Jewish midrashic and kabbalistic sources. He also incorporates words in ancient Hebrew script and Egyptian hieroglyphs in an effort to be as faithful as possible to his subject matter. Deutsch's work is a significant achievement, especially considering the difficult conditions under which he worked, and is an important contribution to biblical art.



110. Benn (1906-1989). *62 Psaumes et versets de la Bible*. Paris: Lefort, 1962.

111. Benn (1906-1989). *110 gouaches pour le Cantique des cantiques*. Paris: [Benn], 1974.

Born as Bencjon Rabinowicz in Bialystok, Poland, the artist Benn, lived in Paris from 1930 until his death. He survived the Second World War by hiding in the French countryside where he worked on a series of line drawings based on biblical texts which gave expression to his faith in God, and the strong emotions he felt ranging from anger to despair to utter joy. After the war he produced a series of paintings based on these drawings. With a simple fluid style Benn was able to produce art that is very expressive and evocative of deep emotions. These are expressed especially powerfully in his illustrations for the Book of Psalms. His illustrations for the Song of Songs are a celebration of human love that convey an irrepressible *joie de vivre* as well as a sense of mystery, appropriate to the nature of the book, which has been interpreted as a religious allegory in both Judaism and Christianity.



"Draw me after you, let us make haste" (Song of Songs 1:4)

"Everyday I call on you, O Lord; I spread out my hands to you"
(Psalms 87:10)

112. Arthur Szyk (1894-1951). *Heroes of Ancient Israel: the Playing Card Art of Arthur Szyk.* Burlingame, Calif.: Historicana, 2011.

Arthur Szyk was one of the most famous and popular Jewish artists of the first half of the twentieth century. A proud Jew, he devoted much of his life to creating Jewish art in the style of medieval illumination, displaying incredible attention to detail. His Haggadah (London 1939) is one of the most popular Jewish works of the twentieth century and has been reproduced numerous times. He also published books and cartoons in various media on political art, devoting considerable effort to opposing Hitler and the Nazi regime.

In the 1930s, following a longstanding artistic tradition, Szyk beautifully illustrated a set of playing cards. Painted in watercolour and gouache on paper, each of the twelve court cards—four kings, four queens, and four Jacks – features a different Jewish hero from the Bible or ancient history. Each portrait includes the hero's name in calligraphic Hebrew and a symbolic element alluding to his or her story. The twelve figures are: Saul, David, Solomon, and Hezekiah as kings; Deborah, Esther, Judith, and Ruth as queens; and Judah Maccabee, Simon bar Giora, Bar Kokhba, and John of Giscala as Jacks. It is significant that the four jokers are leaders of the various fighting factions of Jerusalem's Second Temple period. In his struggle against the Greeks, Judah Maccabee was the only victor, while the others lost their battles with the Romans and died on the battlefield or in captivity. Szyk chose these men to be represented on his cards, because they embodied values which he admired—courage and a willingness to take up arms against the enemy. Szyk was a Revisonist Zionist who strongly supported the restoration of Jewish sovereignty over the Land of Israel.

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(See chap. 2, re Picart and *tefillin* and chap. 6 re Bodenschatz on *ḥalitsah*)

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